

The Illustrated **LONDON NEWS**

DECEMBER 1983 £1.20

Edward Lucie-Smith

16TH-CENTURY VENETIAN ART

Allegra Taylor

THE FEMALE DOCTOR'S DILEMMA

John Winton

SINKING THE SCHARNHORST

The Counties:

ROBERT BLAKE'S NORFOLK

FROM 1984 TO 2020

Lord Home

Sir Clive Sinclair

Paul Johnson

Dr David Stafford-Clark

Norman St John-Stevs

Clive Jenkins

Peter Hall

Bridget Riley

Patrick Moore

Des Wilson



THE AMERICAN PRESENCE



SF 141

MIDDLE TAR As defined by H.M. Government
DANGER: Government Health WARNING:
CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

The Illustrated LONDON NEWS

Number 7025 Volume 271 December 1983



American troops in Grenada.

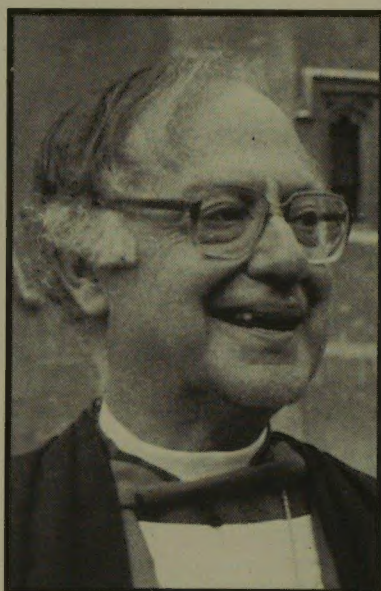
THE ILLUSTRATED
LONDON NEWS

Editor
James Bishop
Deputy Editor
Roger Berthoud
Production Editor
Margaret Davies
Deputy Production Editor
Philippa Rickard
Features Editor
Ursula Robertshaw
Art Editor
Peter Laws
Art Assistant
Jo Plent
Sub Editor
Joanna Willcox
Archaeology Editor
Ann Birchall
Travel Editor
David Tennant
Circulation Manager
Richard Pitkin
Production Manager
John Webster
Advertisement Manager
Robin Levey
Display Manager
Sam Everton

© 1983 The Illustrated London News & Sketch Ltd. World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage. ISSN number: 0019-2422

Frequency: monthly plus Christmas number. You can make sure of receiving your copy of *The Illustrated London News* each month by placing a firm order with your newsagent or by taking out a personal subscription. Please send orders for subscriptions to:
Subscription Department, 23-29 Emerald Street, London WC1N 3QJ. Telephone 01-404 5531.

USA agents: British Publications Inc, 11-03 46th Avenue, Long Island City, NY 11101, USA. Second class postage paid in New York, NY. Postmaster: Send address corrections to The Illustrated London News, c/o Expeditors of the Printed Word Ltd, 527 Madison Avenue, New York, NY 10022 (US mailing agent).



Encounter with Archbishop Runcie.



The death of the *Scharnhorst*.

The American presence 11

The American move into Grenada has extended that country's military commitments. Photographs from the Caribbean and Lebanon. Cover photograph by Rex Features.

Encounters 20

Roger Berthoud meets Dr Robert Runcie, Archbishop of Canterbury, and Jean Gimpel, expert on medieval technology.

From 1984 to 2020 23

Ten eminent people from different walks of life imagine what the world will be like in 36 years' time, as George Orwell did when he wrote *1984* in 1948.

Facing up to nuclear waste 31

Norman Moss investigates the disposal of nuclear waste in Britain.

New lead for the National Trust 34

Caroline Moorhead meets Angus Stirling, new director-general of Britain's biggest landowning charity.

Independence for oil-rich Brunei 42

Tom Ives's impressions of the tiny sultanate in Borneo which celebrates its independence from Britain in the New Year.

The female doctor's dilemma 45

Allegra Taylor talks to seven distinguished women doctors about the struggles and successes of their careers.

Venetian art in the 16th century 51

Edward Lucie-Smith assesses the great age of the Venetian school and surveys some of the paintings at the RA exhibition.

The counties: Norfolk 57

Robert Blake continues our series on British counties with his personal view of Norfolk.

The sinking of the *Scharnhorst* 64

John Winton describes the events 40 years ago that led to the destruction of the German battleship in the Arctic Sea.

The Taj Mahal, Bombay 67

Charles Allen contributes the third in a series on some of the world's most famous hotels.

Personality pieces 70

Ursula Robertshaw selects jewels to suit six notable ladies.

The two faces of watches 72

Eric Bruton examines the different styles of watches on the market.

Property: Overlooking water by Ursula Robertshaw	6
For the record	12
Window on the world	13
Our notebook by Sir Arthur Bryant	19
100 years ago	19
New IBM building: Photographs by Richard Cooke	38
The sky at night: News from Vega by Patrick Moore	75
Archaeology: John H. Williams on Northampton's Middle Saxon palaces	76
For collectors: Designed for giving by Ursula Robertshaw	80
Motoring: Car of the Year shortlist by Stuart Marshall	82
Travel: David Tennant on touring rural Denmark	87
Wine: Italian cellars by Peta Fordham	89
Books: Reviews by Robert Blake, Harriet Waugh and others	92
Bridge: Clean out of luck by Jack Marx	95
Chess: John Nunn on relative values	96

BRIEFING

Everything you need to know about entertainments and events in and around London: Calendar of the month's highlights (97), Theatre (98), Cinema (100), Classical Music (102), Popular Music (104), London Miscellany (105), Sport (106), Art (107), Museums (108), Opera (109), Ballet (109), Shops (110), Hotels (111), Restaurants (112), Out of Town (114).

Elm House, 10-16 Elm Street, London WC1X 0BP. Telephone 01-278 2345

In a British winter, shouldn't every car have a zinc coat?

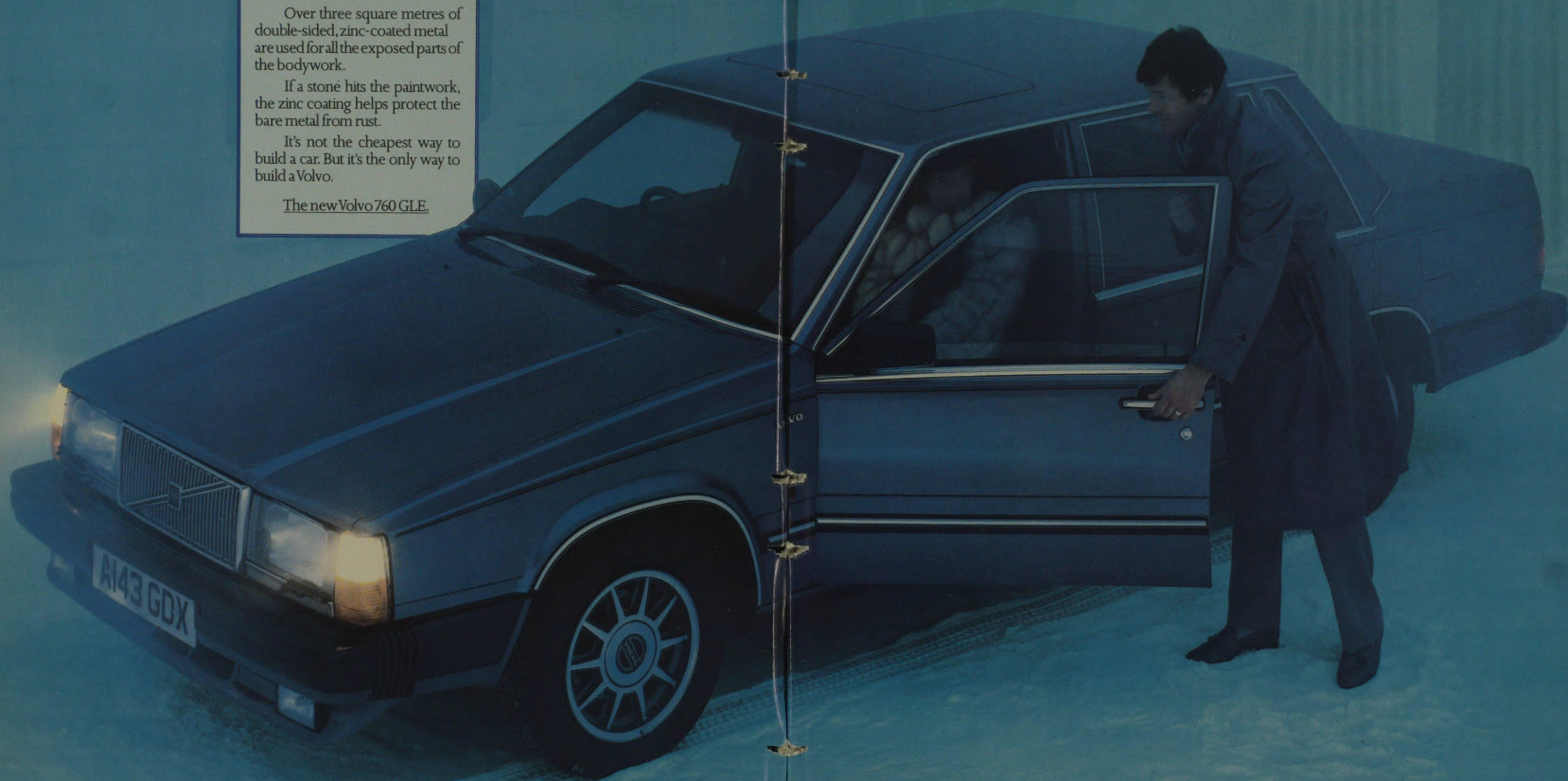
This car does.

Over three square metres of double-sided, zinc-coated metal are used for all the exposed parts of the bodywork.

If a stone hits the paintwork, the zinc coating helps protect the bare metal from rust.

It's not the cheapest way to build a car. But it's the only way to build a Volvo.

The new Volvo 760 GLE.



YOUR OWN APARTMENT IN AN HISTORIC COUNTRY MANSION

Our Association owns nine historic country houses in the South of England which have been restored and converted into unfurnished apartments of varying sizes for people who recognise the value of independent living in gracious and beautiful surroundings.

The houses are administered along the lines of residential country hotels with all meals and services provided.

If you would like to be associated with our work either as a resident or a member write or telephone for our illustrated brochure.



Mutual Households Association Ltd.
(A63), 41 Kingsway, London WC2B 6UB
or telephone 01-836 1624

Every home has its own garage — even though its only just off the King's Road

We're building some particularly good Town Houses on the Chelsea/Fulham borders, around two half squares.

Each has an integral garage, compact garden, 2-3 living rooms, 1-2 bathrooms, Elizabeth Anne kitchen (Zanussi cooker, dishwasher & fridge freezer) and double insulation that makes it up to 30% cheaper to heat and run.

2 bedroom flats £65,000

2 bed Town Houses £85-92,000

3 bed Town houses £86-89,000

Showhomes now open (Peterhouse Gardens, off Bagley's Lane) from 11am 7 days a week.

For details 'phone 736 9256.



FARRAR
STEAD &
GLYN

**Ideal
Homes**
make ideal homes

New Ideal Homes Ltd.,
Goldsworth House,
St. John's Road,
Woking.
ILN 3719

PROPERTY

Overlooking water

by Ursula Robertshaw

A residence that has a view out over the sea, or looks on to a river or estuary or lake can add that factor as an extra attraction to its other merits. For water vistas London is blessed with the Thames. It is good to report that a short distance downstream from the huge development at present designated "London Bridge City", which seems to consist of vast new cliffs of glass and concrete, there is a development nearing completion which has managed to preserve and use one of the former wharves. This is the New Concordia Wharf, a group of warehouses, a mill and a water tower built on the edge of St Saviour's Dock in 1885. The area south of Bermondsey Wall, where New Concordia is, was known as Jacob's Island, as the River Neckinger, which once debouched into St Saviour's Dock, was formerly diverted along Jacob Street, thus creating almost an island. In Dickens's day this was one of the most unsavoury quarters of London—he describes it vividly in Chapter 50 of *Oliver Twist*—and truth to tell it still presents a picture of dereliction and decay. But this bank of the Thames is about to burst into new life, and New Concordia Wharf, as reconstituted, will be somewhere near the centre.

The warehouse group has been imaginatively restored and converted for use as a range of flats and penthouses, plus a restaurant and a few workshops. Amenities such as swimming pool, roof gardens, basement parking, boat mooring and a private landing stage are also provided. The first occupants took up their tenancy in October and show flats are due to be ready in the middle of this month. Flats are for sale on 125 year leases; prices are from £37,000 for a 500 square foot unit at "shell" stage, up to £225,000 for a magnificent penthouse flat, 2,460

square feet in area, set on the corner of the building overlooking both the Thames and St Saviour's Dock. From its terrace you feel you could lean out and touch Tower Bridge, just downstream to your left, with the Tower of London beyond and, across the river opposite, the irregular outline of The Tower Hotel. It is an exciting prospect. Further details from Carleton Smith & Co (01-488 9017).

Villa Rosa, at East Looe in Cornwall, is another house with a superb outlook. Not only does it command views of the English Channel, Rame Head, St. George's island and the Cornish coastline, it is also of considerable architectural merit. Mediterranean in appearance, and appropriate in such a setting, it was designed by the late Rex Flack; it stands in about $\frac{3}{4}$ acre with lawns and flower beds. It is not large—there are three bedrooms—but there are several exceptionally attractive features inside, such as the mahogany semicircular steps which lead from hall to lounge, the Cornish stone fireplace and the crystal chandelier in the lounge, and the sun deck with wall and glazed screen leading off from the entrance porch. The asking price is £115,000; the agents are Fox & Sons.

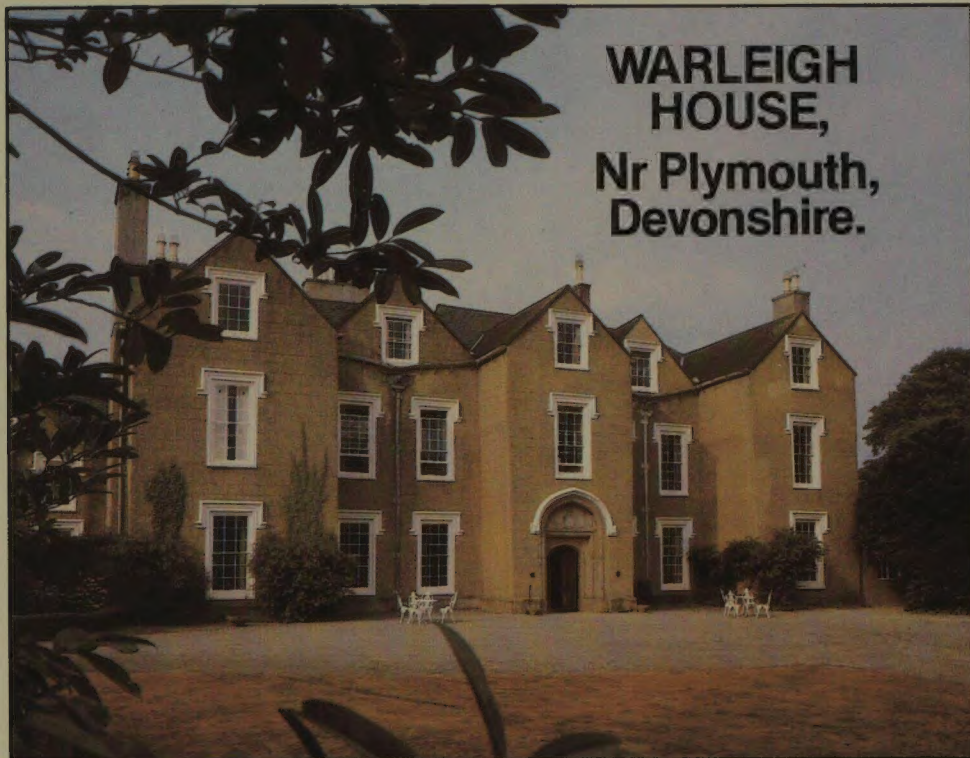
Finally, one of Oxfordshire's pleasantest properties has its own $2\frac{1}{4}$ acre lake to reflect the beauties of trees and sky. It is Swerford Park, near Chipping Norton, which dates from 1780 and was extended by Joseph Michael Gandy, a pupil of Soane. The elegant house is surrounded by a 201 acre sporting estate—it lies within the Heythrop Hunt—and the property includes a period stable yard, an entrance lodge and a cottage. The house contains three reception rooms, five main bedrooms and three bathrooms, with four upper bedrooms and another bathroom plus staff accommodation. It is for sale through Knight Frank & Rutley. Offers in excess of £800,000 are invited ●



Swerford Park, Oxon, built by a pupil of Soane, has its own sporting estate.

Harrods

ESTATE OFFICES



**WARLEIGH
HOUSE,
Nr Plymouth,
Devonshire.**



Leasehold Flatlets especially designed for Retirement.

Warleigh House dates from the 12th century and has been completely renovated and refurbished over the last three years. The Manor House is set in 20 acres of gardens in the beautiful Devon countryside fronting on to the River Tavy. A quiet and peaceful setting, yet just one mile from the City Boundary of Plymouth and under four hours from London.

Warleigh House will give you peace of mind.

Each flat has its own twenty four hour emergency call system with qualified medical and nursing care available at all times if needed. An excellent meal service is available to your room or in The Great Hall. Guest accommodation is also provided for relatives or friends of residents.

Leasehold Flatlets especially designed for a safe and secure retirement, offering:

Security in retirement.
24 hour qualified help on hand.
Complete audio contact.
Residents' Sitting Room.
Dining Room/Library.
Card Room.
Parking available.
Central heating.
Constant hot water.
Hairdressing service.
Personal shopping delivery service.
Guest bedroom with bathroom en suite.

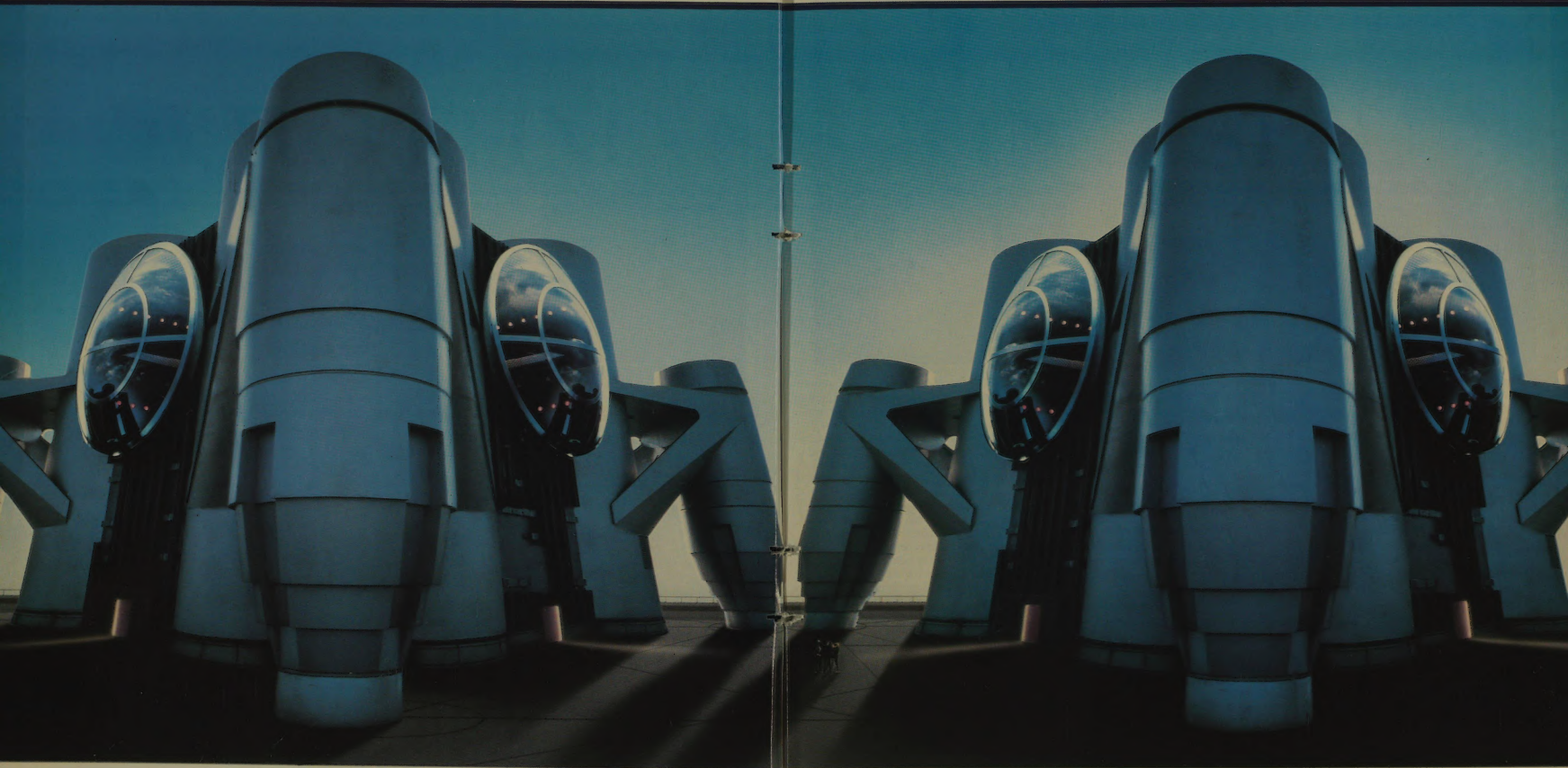
Laundry Room.
Laundry service if required.
Meal service if required.
99 year Lease – yours to sell on the open market.
Cleaning service.
Own minibus to town centre.
Lift to 1st and 2nd floors.
No fear of leaving home because of ill health.
Nurses available 24 hours per day.
Doctor on call.

PRICES: from £42,500 to £75,000. Early inspection recommended.

12 BROMPTON PLACE, KNIGHTSBRIDGE SW3 01-589 1490



ROTHMANS KING SIZE



MIDDLE TAR As defined by H.M. Government DANGER: Government Health WARNING: CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

Sri Lanka. Paradise.



Air Lanka. A taste of Paradise.



Taprobane Island lies all of fifty yards off-shore from Sri Lanka ... itself "The finest of all islands", according to Marco Polo.

Even the most blasé of today's voyagers find themselves beguiled by our island home. Its infinite beaches. Lush vegetation. Surreal sunsets. Mystical festivals.

And sublime tranquility.

Within our coral-fringed world every visitor is free to discover his own ideal of Paradise.

Enjoy a taste of that Paradise on Air Lanka services to Colombo, or over 20 other destinations.

En route, you'll experience a gentle warmth that can only belong to those who live in Paradise.

AIRLANKA



A taste of Paradise

Serving the UK, Europe, the Middle East, Pakistan, India, Sri Lanka, the Maldives, Southeast Asia and the Far East.

Call your Travel Agent or Air Lanka, Tel: 439 0291. Birmingham 236 6211. Bristol 290046. Edinburgh 225 7392. Glasgow 248 4121. Leeds 434466. Liverpool 236 6135. Manchester 832 8611.

The American presence

In the modern world power means responsibility more than privilege. For the United States in recent weeks the exercise of its responsibilities as defender of the West and of the democracies has become more than usually burdensome and thankless. In Europe American cruise and Pershing II missiles were being deployed to try to preserve a balance of nuclear deterrence, and though the missiles had been requested by European governments their imminent arrival prompted massive organized protests. In the Middle East more than 230 US Marines were slaughtered when a truckload of explosives was driven into their barracks in Beirut, rekindling concern and criticism about the nature and purpose of American involvement in Lebanon. In the Caribbean US forces landed in Grenada to protect 1,000 Americans (including 700 medical students), restore order and prevent a left-wing Cuban-sponsored group from seizing power following the overthrow of the elected government and murder of the Prime Minister.

The invasion of Grenada took place in the early hours of October 25 when US Marines and Army Rangers landed at three points on the island. The American forces, which were later joined by troops from some neighbouring Caribbean countries, met unexpectedly strong resistance from some 700 well-armed Cubans who had been working on the construction of a new airport, and it was a week before the island was securely under control. The US government's concern about developments in Grenada dated back to 1979, when Maurice Bishop seized power from Eric Gairy, who had been Prime Minister since the island became an independent member of the Commonwealth in 1974. Bishop established close relations with Cuba and with the Soviet Union, and it was he who invited the Cubans in to build an airport with a runway capable of taking jumbo jets (and, as the Americans feared, long-range military and reconnaissance aircraft). In the summer of this year Bishop visited the US and began to talk of trying to improve relations with Washington. In October he was put under house arrest by more extreme left-wing elements in his party and, after being rescued from his house by his supporters, was shot by troops commanded by General Hudson Austin, who declared he had taken charge of the island at the head of a military government.

The decision to invade was made after the leaders of the six nations in the Organization of Eastern Caribbean States (Antigua, Dominica, St Lucia, St Kitts-Nevis, Montserrat and St Vincent) had met and appealed for American help having had a similar appeal from the Governor-General of Grenada, Sir Paul Scoon. Two other Caribbean countries, Barbados and

Jamaica (not members of the OECS), joined in the appeal for American help.

The invasion thus had the support of most neighbouring countries and, as was quickly seen once it had taken place, was welcomed by many Grenadians. It was nevertheless of dubious legality, and was condemned by the United Nations and, with less vehemence, by some of America's European allies, including Britain, who felt that it negated criticisms of Soviet actions in Afghanistan and elsewhere. In Britain the Prime Minister, Mrs Thatcher, expressed strong reservations about the American move, having advised President Reagan against it during a telephone conversation shortly before the invasion took place. There was a general rule, she said, that you don't cross into an independent sovereign country—it was not an inviolable rule, but it was a very good one.

President Reagan broke the rule but undoubtedly believed that he was justified in doing so in order to demonstrate his country's commitment both to the support of democratic systems in need of help and to the prevention of the further incursion of Communist control in sensitive areas of the Western hemisphere. After the initial rhetorical bluster the calm reaction of the Soviet and Cuban governments to the demonstration of American power in Grenada seemed to indicate that the message had been clearly received and understood.

The messages were much more garbled in Lebanon. The American Marines there form part of an international presence designed originally to act as a buffer between the Israeli army and the city of Beirut. The withdrawal of the Israelis changed the nature of this peacekeeping force, which is made up of French, Italian and British units as well as American, and it now finds itself being dragged into the lethal quagmire of Lebanese politics. Its role in recent weeks has been little more than that of propping up the Gemayel government. But beyond that lie the bigger issues of the Middle East—the protection of the State of Israel, and the maintenance of the supplies of oil from the Gulf. Both of these are vital interests for the West. It was not known for certain, when we went to press, who was responsible for the attack on the Marine compound in Beirut, and for a similar suicide mission which killed 58 French soldiers at almost the same time, but the presumption that they had Iranian or Syrian connexions suggested that their motive went beyond the confines of Lebanese politics.

The key to American concern over Lebanon, and the reason why President Reagan is keeping Marines in Beirut and adding another aircraft carrier off shore, is the attitude of Syria. President Assad's forces are armed by Russia,

and though it can be doubted that he would want, or allow, his country to become a Soviet satellite, it is through Syria that the Soviet Union now hopes to exert influence in the Middle East. Syria is actively involved in Lebanon and clearly seeks to control that country, either to protect its borders or to use it as a base for future attacks on Israel. Whatever Syria's intentions in Lebanon a continuing American presence will be necessary while the current uncertainty and confusion remain. This is not to say that the US, or the West as a whole, can expect to dictate the outcome; to try to ensure that would mean an escalation of operations to a Vietnam scale, with no guarantee of ultimate success. But the presence of the international force can give Lebanese politicians more time to resolve their difficulties, and deter others from interfering too forcibly.

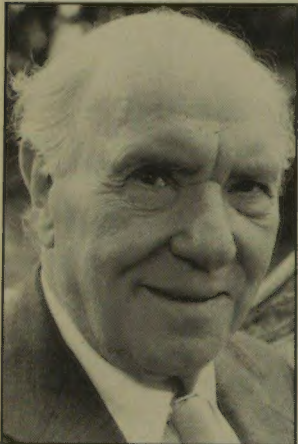
In Europe the deterrence policy is of an even more dangerous kind, and it is not surprising that the introduction of cruise and Pershing II missiles has met with strong public protests in a number of European countries.

The need for additional nuclear arsenals in Europe was first identified by European leaders concerned at the deployment of Russian SS20 missiles, each carrying three nuclear warheads and capable of reaching any city in western Europe (though not the United States). European leaders believed that this created an alarming gap in Nato's defences, giving the Soviet Union the capacity to use nuclear weapons against Europe without necessarily provoking a nuclear response from America. Faced with this threat Europe asked the US for a new generation of nuclear weapons for Nato deployment in Europe, and agreed at the same time that talks should proceed with the Soviet Union to try to reduce the total of nuclear missiles in Europe, using the proposed cruise and Pershing deployments as counters against the SS20s. There is no doubt that the prospect of these new weapons in western Europe has led to some hard bargaining in the arms talks, but no agreement has yet been struck. Probably by the end of the year the American presence in Europe will have been increased.

By its readiness to respond to the European request for more American missiles, as well as its determination to hold the line in Lebanon and to move swiftly into Grenada, the US government has been seeking to exercise its responsibility as the most powerful nation in the western alliance. It has had to make real sacrifices in doing so, but it is also having to take substantial risks. The power of America is obvious, but the true test of its effective presence in the world is not whether it has the will to use that power, but whether it has the skill and wisdom to avoid having to use it.

Monday, October 10

Yitzhak Shamir was sworn in as Prime Minister of Israel as the country plunged into financial crisis. The Bank of Israel halted the purchase of foreign currency, the stock exchange was closed and the shekel was devalued by 25 per cent.



Sir Ralph Richardson, the actor, died aged 80.

Tuesday, October 11

Leon Brittan, the Home Secretary, announced at the Conservative Party conference that murderers of policemen, prison officers and children, and those who killed as terrorists or in the course of robbery, would receive minimum sentences of 20 years.

Members of the London Stock Exchange voted to admit outsiders into their controlling council.

David Martin was sentenced at the Old Bailey to 25 years' imprisonment after being found guilty of charges of causing grievous bodily harm and to possessing firearms with intent to resist arrest.

Wednesday, October 12

The European Commission imposed a 10-day suspension of advance payments for farm export subsidies while investigating the financial state of the Common Agricultural Policy. In Strasbourg the European Parliament voted to repay Britain £180 million of its EEC contributions.

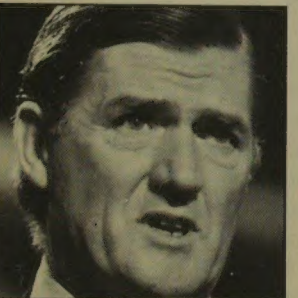
Kakuei Tamaka, former Prime Minister of Japan, was found guilty of accepting bribes from the US Lockheed Corporation.

Thursday, October 13

Yoram Aridor, Israel's Finance Minister, resigned following publication of a plan to link the country's economy to the US dollar.

President Reagan announced that he was appointing William Clark, the National Security Adviser, to succeed James Watt as Secretary of the Interior.

Reed International confirmed that it would put the Mirror Group Newspapers up for sale early in 1984.

Friday, October 14

Cecil Parkinson resigned his post as Trade and Industry Secretary following further disclosures by his former secretary, Sara Keyes, about their affair.

The annual inflation rate in the UK rose to 5.1 per cent in September.

A fifth member of the South Korean

cabinet died as a result of the bomb explosion in Rangoon on October 9.

Sunday, October 16

Norman Tebbit was appointed Trade and Industry Secretary in place of Cecil Parkinson, Tom King took over as Employment Secretary and Nicholas Ridley as Minister of Transport.

No progress resulted from 11 hours of discussion on the Geneva arms talks in Vienna between the West German Foreign Minister Hans-Dietrich Genscher and Soviet Foreign Minister Andrei Gromyko.

President Reagan appointed Robert McFarlane to succeed William Clark as National Security Adviser.

Monday, October 17

The FBI announced that details of the US ballistic missile programme had been passed to Polish military intelligence by a "Silicon Valley" electronics consultant, James Durward Harper.

The South African air force bombed Maputo, capital of Mozambique, the alleged target being African National Congress offices. Several ANC officials and a number of Mozambique civilians were wounded in the raid.

Tuesday, October 18

The Royal Navy announced its adoption of a new class of frigate, the Type 23, the first of which would be ordered next year at a cost of about £100 million and be built at Yarrow Shipbuilders on Clydeside.

Butlin's announced the closure of two of its holiday camps, at Clacton and Filey.

Yigal Cohen-Orgad was approved as Israel's new Finance Minister. The country's annual inflation rate was approaching 150 per cent.

Wednesday, October 19

Maurice Bishop, Prime Minister of Grenada, three of his ministers, two trade union leaders and a number of civilians were killed in a battle with army troops. The army set up a "revolutionary and military council" to rule the island under General Hudson Austin and a 24-hour curfew was imposed until October 24.

The West German insurance firm Allianz Versicherungs bid £692 million for Eagle Star Holdings.

Professor William Fowler of the California Institute of Technology at Pasadena and Professor Subrahmanyan Chandrasekhan of Chicago University shared the Nobel physics prize for discoveries in astrophysics.

Friday, October 21

The High Court ruled that disruption by post office engineers over the linking of Mercury Communications, a private company, to the British Telecom system was a genuine industrial dispute over threatened job losses.

Vosper's Southampton repair yard lost the contract to do a 15-day refit worth £1.6 million to P & O's *Canberra* because of threatened industrial action.

Clive Thornton, chief executive of Abbey National, was appointed the new chairman of Mirror Group Newspapers.

Saturday, October 22

Large anti-nuclear demonstrations were held in many European countries to protest against the siting of cruise and Pershing II missiles.

Paul Hardwick, the actor, died aged 64.

Sunday, October 23

Two trucks loaded with high explosives were driven into buildings occupied by American and French members of the peace-keeping force in Beirut, Lebanon. At least 229 American and 58 French soldiers were killed. A previously unknown group, the Free Islamic Revolutionary Movement (a Lebanese Shia splinter group linked to the Khomeni government in Iran) claimed responsibility.

Monday, October 24

The British government announced that a planned cut of almost £200 million to British Rail would be advanced to take effect by 1986 instead of 1988.

Tuesday, October 25

A force of 1,900 US Marines and 300 Caribbean troops invaded Grenada on the orders of President Reagan to protect 1,000 American nationals on the island, to forestall further chaos and restore law, order and government institutions after the coup of October 19. The invasion was against the advice of the British government, but took place after Sir Paul Scoon, the Governor-General of Grenada, had asked the Organization of Eastern Caribbean States for help. The Caribbean states announced that they proposed to establish a six-month transition period for the island during which elections would be held.

The British Government confirmed its choice of Britain's first two land dumps for nuclear waste: a disused mine beneath Billingham on Teesside and a shallow clay site on the Bedfordshire brickfields near Elstow.

Five people died and 14 were injured when a gas explosion badly damaged the Royal Darroch Hotel, near Aberdeen.

Wednesday, October 26

President Andropov of the Soviet Union warned that if Nato went ahead with deployment of cruise and Pershing II missiles in Europe in December, the Geneva talks on medium range nuclear arms reductions would be broken off.

The Booker McConnell prize for fiction was awarded to the South African author J. M. Coetzee for his *Life and Times of Michael K*, a political novel about South Africa.

Thursday, October 27

In a televised address President Reagan claimed that the invasion of Grenada had been just in time to thwart a Soviet-supported take-over of the island by Cuba and said that a complete base with weapons and communications equipment had been found. A battalion of paratroops had been drafted in to supplement the original American force and about 6,000 US and Caribbean troops were now involved.

A national overtime ban was announced by the National Union of Mineworkers to start on October 31 after rejection of the National Coal

Board's 5.2 per cent pay offer.

The European Parliament voted 262 to 56 to freeze Britain's promised EEC rebate of £450 million until reform of the financing system had been agreed.

Friday, October 28

Skytrain Holidays, Sir Freddie Laker's company, formed after the demise of Laker Airways, ceased trading after a year.

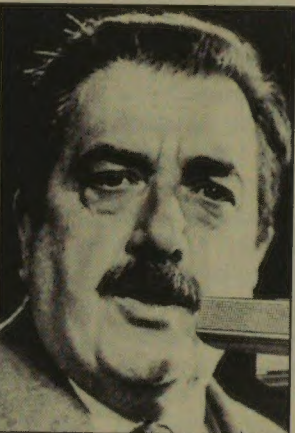
Saturday, October 29

Police arrested 102 women after an attack on the Greenham Common cruise missile base in which parts of the wire mesh perimeter fence were cut and pulled down.

Sunday, October 30

At least 1,226 people were killed during a major earthquake in eastern Turkey, measuring 6 on the Richter scale.

An interim administration was formed in Grenada and the army was disbanded. General Hudson Austin, who led the coup of October 19, and Bernard Coard, the former Deputy Prime Minister who helped overthrow Mr Bishop, were taken prisoner by American troops.



Elections were held in Argentina. The Radical Party, led by Raul Alfonsín, soundly defeated the Peronists.

Monday, October 31

The Labour Shadow Cabinet was announced. Appointments included Denis Healey, shadow foreign secretary; Roy Hattersley, shadow chancellor; Peter Shore, trade and industry secretary and leader of the Commons; Gerald Kaufman, shadow home secretary; John Smith, employment spokesman; Dr John Cunningham, environment spokesman; John Silkin, defence.

Lebanese and Syrian leaders met in Geneva to talk about the future of Lebanon. Israel warned it would seal off southern Lebanon, effectively partitioning the country, if the unofficial peace agreement was destroyed.

Restrictions were imposed on the 17-year-old Severn Bridge following doubts about its safety. Repairs costing £33 million had already been found to be necessary.

Bishop Abel Muzorewa, former

Prime Minister of Rhodesia was arrested in Zimbabwe "in a check on subversive elements". He went on hunger strike after his arrest.

Tuesday, November 1

Rupert Murdoch, the Australian publisher, bought Chicago's morning tabloid the *Sun-Times*, America's eighth largest daily, for £60 million.

The Confederation of British Industry's survey of 1,637 leading firms found Britain's industry recovery continuing but at a slower pace.

Wednesday, November 2

Hostilities on Grenada ceased and US forces were directed to begin their withdrawal. 350 members of the Grenadian People's Revolutionary Army took advantage of an amnesty and surrendered in St George's in response to a call by the Governor-General Sir Paul Scoon. A state of emergency was declared on the island.



The Queen unveiled a statue of Earl Mountbatten of Burma, erected on a site just off Horse Guards Parade.

Thursday, November 3

Britain's unemployment figures fell by 73,441 in October to 3,093,998, 13 per cent of the workforce.

At least 100 people were killed and 170 wounded in battles near Tripoli between members of the Palestine Liberation Organization loyal to Yasser Arafat and Syrian-backed rebels of the PLO.

In a South African referendum, a new constitution extending political rights to the country's 850,000 Indians and 2,700,000 Coloureds was accepted by a two-thirds majority. No concessions were made to the 20 million Blacks.

Bernard Haitink, the Dutch conductor, was appointed musical director of the Royal Opera in succession to Sir Colin Davis.

Friday, November 4

60 people were killed in a suicide bomb attack when a lorry loaded with high explosives blew up Israel's military headquarters in Tyre, southern Lebanon. Arab prisoners and civilians were among the casualties.

Dennis Nilsen was sentenced to life imprisonment after being found guilty of murder. He had admitted killing 15 men in Muswell Hill and Cricklewood in January and February this year.

A car bomb exploded outside a public house used by RUC police officers in Strabane, Co Tyrone, injuring 13 people; another bomb, at the Ulster Polytechnic near Belfast, killed two RUC policemen and injured 10 other people.

Saturday, November 5

Five men, three British and two Norwegian, were killed when an oil rig diving bell exploded after decompression in the North East Frigg field.

70 people were injured in riots in Mountjoy jail, Dublin, after 150 policemen were drafted in to replace warders who had walked out in a dispute over overtime working.



Intervention in Grenada: A force of 6,000 US and 300 Caribbean troops was sent to Grenada to restore order after the *coup* of October 19. President Reagan had wanted to ensure the safety of the 1,000 US citizens there and had been alarmed by the presence of Cuban "construction workers" aiding the 1,200 Grenadian forces. Fighting ceased after nine days. 20 US troops were killed, 39 wounded.



REX FEATURES



The first objective, Pearls airport, above, was captured by US Marines after only two hours. Top left, US Marines landing at Grand Mal near the capital of St George's, where they rescued Governor-General Sir Paul Scoon and captured the two last Cuban strongholds. Top right, some of the 6,000 US troops on the island.



REX FEATURES

American troops fire field artillery to flush out snipers in the Grenada hills.



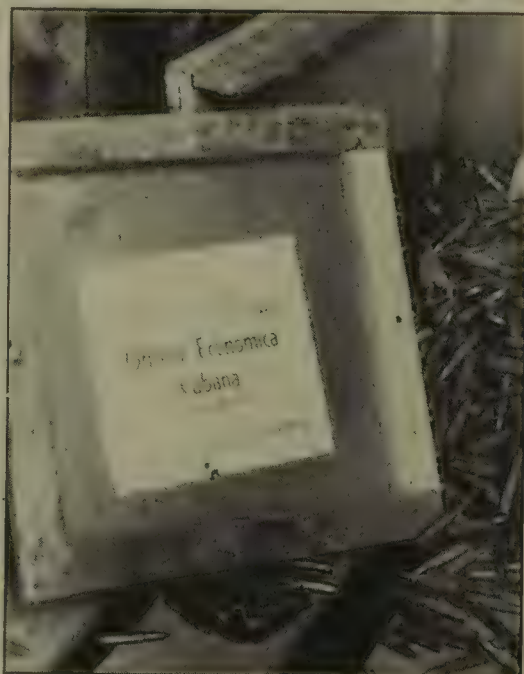
ASSOCIATED PRESS

The ruins of the mental hospital near Fort Frederick, destroyed in the fighting.



REX FEATURES

At Point Salines airport an American soldier stands guard over a military base crammed with weapons and communications equipment of obviously Cuban origin.



REX FEATURES



ASSOCIATED PRESS

General Hudson Austin, one of the leaders of the *coup* which triggered American intervention, was among those captured. Right, other prisoners taken at Point Salines are held at gunpoint.



REX FEATURES



REX FEATURES

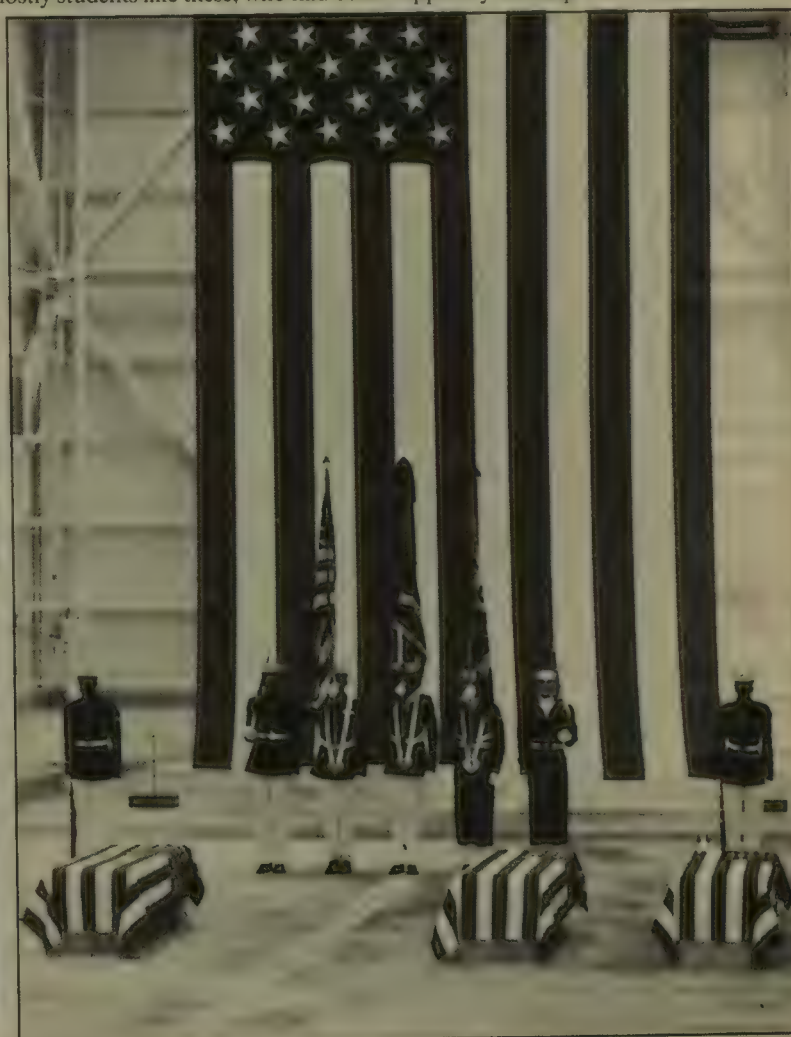
A major object of the invasion was the rescue of over 1,000 American citizens, mostly students like these, who had been trapped by the *coup* in Grenada.



ASSOCIATED PRESS



REX FEATURES



REX FEATURES

Left centre, a freed student expresses his pleasure at returning to America. Left, wounded Marines arrive at Charleston Air Force Base, South Carolina. Above, the dead also return and are honoured at Dover Air Force Base, Delaware.

Carnage in Beirut: At 6:20 am on Sunday, October 23, two massive explosions separated by less than a minute destroyed the headquarters of the American and the French peacekeeping forces in Beirut. Two *kamikaze* drivers accelerated their lorries loaded with high explosives through gates and barricades straight into the buildings where the troops were sleeping. At least 229 US Marines and 58 French soldiers were killed. Responsibility was claimed by a Lebanese Shia splinter group, the Free Islamic Revolutionary Movement.



Rescuers search for the living and gather the remains of the dead in the ruins of the US Marine headquarters.



A US army chaplain, grief showing on his face, stands by, but few emerged alive from the shattered building.



There were more survivors in the French headquarters, where troops worked desperately round-the-clock to free their comrades, above and right. In some cases oxygen was pumped down to those trapped below.



WINDOW ON THE WORLD

Deploying cruise: the American Ground Launched Cruise Missile (GLCM) will be deployed in Britain before the end of December as part of the strengthening of Nato's nuclear capability in response to the Soviet Union's development of the SS20 mobile missile system. A total of 160 GLCMs will be deployed in Britain, 96 at Greenham Common in Berkshire and 64 at Molesworth in Cambridgeshire.



PRESS ASSOCIATION



Equipment for the GLCMs began arriving at Greenham Common in November. The map shows possible targets from various European launching points.



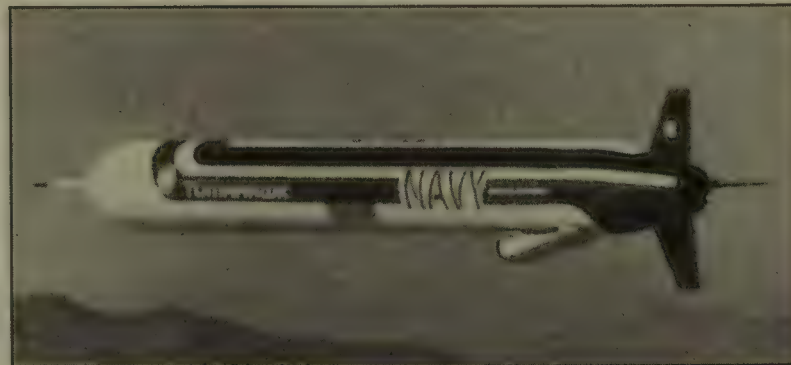
Cruise launched from its mobile trailer. Four missiles can be packed into one of these containers.



Pershing II, which is to be deployed in Germany.



ASSOCIATED PRESS



Air-launched version of the cruise. Only 20 feet long and 27 inches in diameter, it has an explosive force ten times as powerful as the Hiroshima bomb.

Like other versions of the cruise the Tomahawk, which can be launched from a submarine, follows the contours of the ground and is difficult to track.

Counsel and consent

by Sir Arthur Bryant

The curse of excessive legislation and its consequent excessive bureaucracy, which today runs right through our society, results in all constructive or creative activity in any department of life being perpetually impeded and thwarted by those with the authority to prevent action rather than to take it.

It is the result of trying to overorganize corporate activity rather than leaving human nature the freedom to fulfil itself. For while a clear basis of order is essential to success in any enterprise in which men have to co-operate, its imposition must not be such as to defeat the far more important forces of perception and endeavour required to bring anything new to completion in this uncertain world of delays, obstructions and disappointments. To succeed in doing so today in any walk of life is to have to overcome at every turn the entrenched forces of an obstructive and sterile authority. In such a period as ours the authoritarian instinct is enthroned and the libertarian thwarted or, worse, driven to irresponsible and anarchical excesses.

Writing the history of this country and its people I have been struck repeatedly by the fact that both nation and people have thrived whenever and wherever a correct balance has been achieved between order and individual liberty.

The truth of this was expressed in a letter written by a naval captain serving under Nelson for the first time. How pleasant it was, he wrote to his wife, after Nelson's arrival in the Fleet from England, to be given constant change of scene and occupation, freedom of choice and method, and yet to know precisely how far one might go. For in those last weeks off Cadiz before the Battle of Trafalgar the great admiral was fashioning a tradition and a legend which were to be of priceless value to his country. He reminded the Navy that, whatever the bonds of authority, leadership was not a mere matter of transmitting orders but of evoking the will to serve. Building on all that was best in the naval tradition in which he had been nurtured, and discarding all that was bad, he established an ideal of discipline which was as much an advance on the authoritarianism of the past as the revolutionary libertarianism of Rousseau, and far more practical. It was founded on the living individual who alone, as Nelson saw, embodied the principle of life.

During his desperate search for the French fleet which had vanished from Toulon and was carrying Bonaparte's army of invasion to Egypt, Nelson had imbued his lieutenants with a capacity for constructive and creative, yet disciplined and co-ordinated, action. It was this that resulted on the night of

August 1, 1798, in the destruction of the French fleet in the Battle of the Nile and of Napoleon's plans for the conquest of the Orient. Every day throughout the long search and chase around the Mediterranean, Nelson's men were exercised at their guns and small arms. Whenever the weather permitted the captains went on board the flagship to discuss with the admiral the function which each was to fulfil in battle. In that "school for captains" each of Nelson's ideas—lucid, precise and devised against every eventuality—became as natural to them as to him. Long linked by the comradeship of sea and service, these rough, weather-beaten men with their wonderful professional skill were transformed into a single, instinctive instrument of war.

Throughout our long history the kind of leadership to which we owe most has been one like Nelson's, and in this matter our country has been singularly fortunate. In the centuries before the supremacy of Parliament superseded the overall power and prerogative of the Crown, a succession of great sovereigns provided England with creative and constructive leadership. In addition to Alfred of Wessex and his immediate Atheling successors, six great kings between the Norman Conquest and the 17th century gave the country leadership which fostered its future love of liberty: William the Conqueror himself; his son Henry I; the latter's grandson Henry II, who gave us the rule of law; his great-grandson Edward I; and the two creative

Tudors, Henry VII and his granddaughter, Elizabeth I. Of these perhaps the greatest was Edward I—the "hammer of the Scots" and the partial conqueror of Wales—who through his instinct for her future libertarian progress gave England and, ultimately, all Britain the enduring institution of a national Parliament based on his wise concept of "counsel and consent".

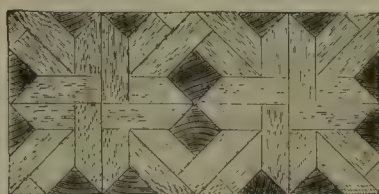
It was Edward I's supreme achievement that, authoritarian though he was, he took the nation into a kind of partnership, and by regularly consulting and seeking the consent of its representatives he laid the foundations of the greatest of all English institutions: a royal Parliament in which King and subject could meet to treat, co-operate and, if necessary, dispute over matters of common concern. Having learnt what was wrong with his realm, Edward resolved on great changes. For these he needed his subjects' witness and approval. In the Middle Ages there were laws which were seen not as something that could be changed at will but as sacred and immutable. But however unquestioned a king's right to act and ordain, his ordinances had the force of law only while he himself could impose them. After his death, if they were contrary to custom, they could be ignored or forgotten.

If society was to progress, some authority—associated with the Crown yet more enduring than the king's life—was needed to register the nation's acceptance of major changes in the law. In an age of isolated and intensely localized communities the

tendency of custom to ossify was a mountain in the path of a reforming king. But, with his strong practical sense, Edward saw that a royal ordinance or judgment could be given a sanction more than ordinarily binding by having it publicly witnessed and approved in a session of a Parliament—that supreme national council of royal officials and judges, feudal tenants-in-chief, prelates and magnates, and, later, knights of the shire and burgesses, to which he increasingly referred the vast mass of petitions and appeals to the Crown from those unable to obtain justice from the ordinary courts. By this means he gave to decision, publicly agreed with representatives of his subjects, an enduring validity which, despite his right to declare law by ordinance, they could have had in no other way. Like Magna Carta they became part of the continuing life of the nation.

The libertarian idea of representation—of the right of those present to bind the absent, and of the majority to outvote the minority—began to take shape under Edward's guidance. In his writs to the sheriffs summoning Parliament he insisted that elected knights and burgesses should have full power to bind their fellows to "whatever should be ordained by common counsel". Needing his subjects' co-operation he pursued every means of obtaining it. Nothing in our entire history has been more important than Edward I's far-reaching concept of seeking "the counsel and consent" of the governed for the enactments of the Crown.

100 years ago



CARPET PARQUET FLOORING

(HOWARDS' PATENT)

FOR COVERING EXISTING FLOORS

ILLUSTRATIONS ON APPLICATION.

HOWARD & SONS,

MANUFACTURERS OF FURNITURE, ETC.,

25, 26, & 27, BERNERS-STREET, LONDON, W.; AND CLEVELAND WORKS.



Tikheel cures Neuralgia, Tie and Toothache, Nervous and Sick Headache.

"Tikheel is entirely different from anything yet brought before the public; it may be safely trusted to cure ninety-five cases out of a hundred of ordinary facial Neuralgia, and at least three out of four cases of Toothache, even if proceeding from a decayed tooth. It will also cure, in every case, the symptomatic Toothache of pregnancy, in which condition it may be taken with perfect safety. In Nervous and Sick Headache it also exercises an immediate and almost certain beneficial influence. In cases of Neuralgia, so prevalent in hot and damp countries, it will be found of great service; and the important fact of all is that the medicine is essentially a safe one, being non-poisonous in any possible dose."—Chemist and Druggist.—Price 2s. 6d., to be obtained of all Chemists everywhere. Do not be persuaded to "Tie something else." PARCELS POST FREE for 2s. 9d., in 8d. stamps or P.O.O., from the Manufacturers.

CLARKE, BLEASDALE, BELL, & CO., YORK.

RUSSELLS' SUPPLY A SINGLE WATCH AT TRADE PRICE.



18-CARAT HALL-MARKED GOLD ALBERTS (JEWELRY) 80S PER OZ.
9-CARAT HALL-MARKED GOLD ALBERTS (JEWELRY) 150S PER OZ.
ILLUSTRATED WATCH PAMPHLET FREE ON APPLICATION.
WATCH & JEWELLERY REPAIRS. PROMPT & RELIABLE.

Parquet, panaceas and patents. A selection of advertisements published in the *ILN* in December, 1883.



ARE ELASTIC without indurating, and give to every movement of the human frame. The only Brace with which it is impossible to strain a pull of a button. No pin and nut fast. No springs to rust or break. The only Brace giving perfect elasticity by its own compensating action. Wholesale only.

Central Depot, 6 and 7, Newgate Street, London.

"THERE IS UNQUESTIONABLY" no better remedy in the whole world for all Cough and Throat trouble than KEATING'S LOZENGES. These lozenges will soothe a sore throat. If taken speedily, they contain no strong acting but only simple agents, the most delicate can take them. Sold every where, in 1/4d. Tins.



CELEBRATING 200 YEARS OF THE AIR BALLOON



In 1783 the Montgolfier Brothers launched their first balloon in public at Annonay, France. Empowered by hot air and over 100 feet in diameter, it was a dramatic event and the first of many great moments in the history of Aviation.

A LIMITED EDITION

To commemorate this great event, Crummles have made a special limited edition enamel box of 1,200 pieces. It is based on a contemporary print which records the event. Hand-painted in the traditional manner and enamelled on copper over an outline transfer, it is also appropriately inscribed around the base and decorated with portraits of the two brothers inside the lid. It is a delightful piece for all collectors as well as a superb gift.

200 boxes will be made in a large oval size 2 3/4" wide and a further 1,000 will be painted in a smaller size of oval box, 1 3/4" wide. Each is individually numbered and certificated.

Price: Large oval £48.50.
Small oval £39.50.

Available from selected gift outlets throughout the country including Aspreys, Fortnum & Mason, Thomas Goode, Harrods, Liberty's and Mappin & Webb.

Crummles & Co.,
Enamel Box Makers,
2 Cromer Road, Poole, Dorset.
Telephone: 0202 766877.

ENCOUNTERS

with Roger Berthoud

Pleasures and hazards of being Primate

"The first time I ever heard an archbishop," confessed Dr Robert Runcie, 102nd Primate of All England, long legs tucked up beside him on the sofa in his Lambeth Palace office, "was when Cosmo Gordon Lang was giving a radio broadcast in the 30s, and I can remember my father saying 'unctuous old humbug!' My father was such a good man, and I try to remember his remark when I'm speaking. I think all over England there are lovely people saying 'unctuous old humbug'. It's a good corrective."

It should perhaps be said that when I first knew Dr Runcie, he was a popular Dean of my college at Cambridge, Trinity Hall; and that those interested in such matters reckoned that his immediate predecessor, Dr Owen Chadwick, was the one made of archiepiscopal timber. But Dr Chadwick became Master of Selwyn College and Regius Professor of Modern History, and it was Dr Runcie who, to general surprise and his own, eventually capped the see of St Albans with Canterbury.

So doubtful was he of his capacity to fulfil a job which he knew must be utterly different from being a good bishop that he hesitated for three weeks before saying yes. Once he had accepted the burden, he had to decide just how to deport himself without suppressing his own personality in a post of such weight and responsibility. "Having taken on being Archbishop, you must accept what that means. You can try too hard and become the trendy, outgoing, I'm-only-human-underneath type, or else the detached or unduly venerable prelate."

Striking the happy mean was not made easier by the reactions of others to the loftiness of his post. "People tend either to treat you with undue deference, or in an I'm-not-going-to-be-damned-well-impressed-by-you kind of way. It's difficult, for example, when choosing staff: you don't know whether their failure to look you in the face or other quirks belong to the situation of being in front of an archbishop, or whether it's endemic to their character. Undue deference tends to take the form of treating you as somebody who needs respect. You feel them thinking 'this occasion will go better if we stick to the formalities'."

And the refusal to be impressed? "People are seldom offensive to my face, I have to say that. It just means often that insecurities come out, and the other person tries too hard to be aggressive." He finds some forms of hostility quite understandable. "When I was going round an inner city, someone quite rightly said, 'How can someone who lives in a palace know what it is like to be in my situation?' I said I

was trying to find out. 'By coming here you may think you know—and why is the Church of England suddenly trying to take an interest?' That type of conversation I think I have sometimes to try and take.

"It's true that I may say that the Church should have a bias towards the poor and the powerless, but I do live in two palaces and I am seen as a top person and I do have a ministry to the structure of the society which the poor and the powerless find oppressive. The immediate impression is of privilege and of moralizing, telling people how they ought to behave."

For the more tractable majority of the flock, how to address him is a hurdle. "Even as a bishop you are very much Milorded and Your-Graced. I like to be called Archbishop, though strictly speaking on formal occasions I should be called Your Grace. I just take what comes with reasonable humour. We had a daily who used to call me Arch, which I rather enjoyed," he recalled with a laugh.

Archbishop Runcie spends on average half the weekends of the year in Canterbury at The Old Palace by the cathedral. There, in the parishes of his diocese, and particularly in his cathedral at Christmas and Easter, he likes to make it clear that he is primarily a teacher and interpreter of the Christian faith. The rest of the time he spends in London, living in the official flat in Lambeth Palace. About two months of the year find him abroad, endeavouring to exercise his leadership of the Anglican communion. "Obviously I am not a Pope and we don't have centralized direction. But argu-

ably, after the Roman Catholic Church, Anglicans are the most widely distributed.

"It's not just the old Commonwealth. We have a church in Japan, the Philippines, the USA, almost everywhere"—except, ironically, in those Middle Eastern and Orthodox areas on which, as a classical scholar, he was in church terms most expert, though there are some chaplaincies there. "The Archbishop is one of the things that hold the Anglican community together, and he can often give the church profile, encourage local church workers and find how we are co-operating with others: the Archbishop of Canterbury is expected to be on speaking terms with Popes and Patriarchs, the World Council of Churches and so on. I also go to learn and to try to help the relationship to the society in which the church is placed."

With little hesitation Dr Runcie proffered "meeting varieties of human beings" as the most rewarding human aspect of the job. "I'm a fairly gregarious character by nature. One is constantly being astonished by new experiences, and also one is often put in the position of giving people immense pleasure by—through one's office—adorning their occasion. Also, quite frankly, I can provide encouragement, and there are a certain amount of resources that can be brought to bear to help people who are up against it, or some struggling charity.

"Solzhenitsyn came to dinner here with his wife. It's only because I am an archbishop that I was able to invite—and he accepted—one of the people I most wanted to spend an evening with. It was the most delightful occasion, and there was a kind of electricity in the atmosphere.

"Then I have enjoyed an hour meeting and having breakfast with the Pope at 6am in Africa (Accra), before we were tired out by the day and we could talk as friends. So I am immensely privileged in being able to meet people.



Archbishop Runcie: his "daily" solved a dilemma by calling him "Arch".

It is also enjoyable and enlivening to be able to start things off, and people will rally around."

And on the negative side? "Although I am gregarious, I do need solitude, and I miss anonymity. I remember being in Malta a couple of years ago and having a drink with someone in a taverna. There was a woman, obviously on holiday there, who suddenly looked at me and came across. I was in a sweat shirt, and obviously the Archbishop of Canterbury didn't enter into her categories of thought—"you're the one who married Lady Di." Arch is a devastatingly good mimic.

Being the man who married Prince Charles and Lady Diana, and embraced the Pope, are two of the international images with which he has to live. Inevitably, being a public figure has repercussions on his family (wife Rosalind and their son and daughter). "They get pursued and so on, so family life gets disrupted and examined and vulnerable. I try to grow a thick skin without losing sensitivity. But I don't enjoy that sort of experience.

"Even as Bishop of St Albans I used to be able to in a sense contract out and go and lecture on Swan Hellenic tours: having been a classic rather than a theologian, I was recruited by Mortimer Wheeler while at Trinity Hall. It was good to do something on the basis of what you knew rather than who you were. I also used to feel that if I could hold my own with academics and museum curators, I hadn't deteriorated mentally beyond recall.

"Superficiality is another problem. You have to talk on so many things. Nothing is more exhausting, I find, than speaking or writing on a subject when you know you could have done better with more time. If you have to deal with everything from the Boys' Brigade to the state of the Anglican communion or the impact of Luther on the Anglican tradition, and address the Synod and be up to date on the various committees on which you sit, it is inevitable that you will sometimes produce language that is not fresh."

Perhaps it is the thought of being called an unctuous old humbug that makes him do it so well.

Learning from the Middle Ages

"Archbishop Runcie would have made a wonderful archbishop in the 13th century—he's a man of his time, as they were then," said Jean Gimpel, author of *The Cathedral Builders*. That marvellous book, originally published as *Les Bâisseurs de Cathédrales* in 1956, has sold more than 100,000 copies in France, and has recently been retranslated and republished in Britain in a handsome new edition.*

It has a moving passage about the rebuilding of Canterbury Cathedral—originally built in the 11th century—after a fire had destroyed the choir in 1174, based on a detailed account left by a Benedictine monk from Canterbury's monastery. The stone was brought over from Caen in Normandy, and the same stone is used today for repairs, Dr Runcie had told me: it weathers exceptionally well. Gimpel, a shortish, bird-like man of 65, was particularly fascinated by the unusually large and elaborate former *necessarium* adjacent to the cathedral at Canterbury. It needed to be big, since the disciplines of monastic life tended to oblige all the monks to relieve themselves at the same time, he explained; and it had an advanced flushing system.

Gimpel's book is full of fascinating facts, such as that between 1050 and 1350 some 80 cathedrals, 500 large churches and tens of thousands of parish churches were built in France; that the foundations of some cathedrals used as much stone as the structure above ground; and that the population of Amiens, some 10,000 souls, could originally fit into its new cathedral.

The great English cathedrals were built during the same period. But whereas the French ones tended to be in the centre of the cities, half of ours

were monastic and, being surrounded by lawns and monastery buildings, formed a less intimate part of local life. The cities of northern France (and Flanders) were bigger and more advanced than England's, and the competitive spirit over there made the burghers vie to build their naves and sometimes spires ever higher. Strasbourg's spire is 468 feet high, against Salisbury's 404 feet. "The English cathedrals were *longer* than any others in Europe," said Gimpel. He particularly admires Durham's: "It's one of the great landmarks of Europe—so massive and so well built."

Since Jean Gimpel's father René was a famous Paris art dealer and his two brothers became well known dealers in London as Gimpel Fils (now in Davies Street, W1), his interest in the Middle Ages needs explaining. His father, he recalled, took him to see Chartres Cathedral when he was 14, and then in the 1930s wrote a mystery play. "Like Canterbury, Chartres Cathedral was burnt down (in 1194), and all but one of the famous stained glass windows were destroyed. In his play, called *Notre Dame de la Belle Verrière*, my father imagines that that most fantastic of all windows is destroyed too, by somebody." In reconstructing the putative act of vandalism, René Gimpel invented discussions between the master masons of the day.

At much the same time as he saw Chartres, Jean was taken with his English mother to New York. "Ever since then I've been living between four cultures: France, England, the USA and the 13th century." His wife is French and they live in a flat on the Chelsea Embankment. During the Second World War he was a saboteur with the Free French (practical tech-



Jean Gimpel at Canterbury: using medieval techniques to help the Third World.

nology again), and after the broader sweep of *The Cathedral Builders* he produced his finer-focus study on *The Medieval Machine*, among other books.

In 1977 a remarkable Ethiopian scientist at the United Nations persuaded him that his knowledge could be of great benefit to developing countries. "There are two million villages in the Third World, and they are not on the technological level of a [north European] village in the 13th century," Gimpel observed. "Every carpenter in every village over here could in those days make gears for the watermills there were everywhere. In the Third World none has this knowledge."

Since impoverished villagers in Africa or Latin America are often illiterate and suspicious of change, Gimpel soon hit on three-dimensional models as a way to spread technological improvements. Designed and made in conjunction with experts on "appropriate" technology, these transcend barriers of language and communication. Many of the improvements which he peddles around the Third World are simple but very energy-saving—like a Guatemalan cooking stove which enables the rate of combustion to be controlled. When showing a model of the 4,500-year-old

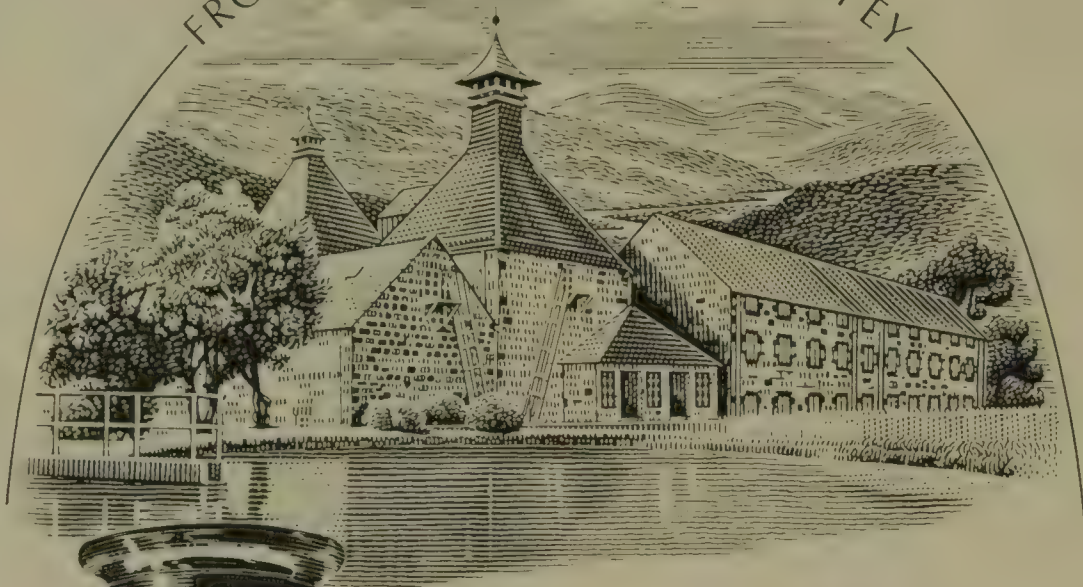
Mesopotamian *shaduf*—a bucket on a long counter-balanced pole much used in Egypt—to a village carpenter in Senegal, Gimpel said: "I bet you haven't seen this before." "Oh yes I have," said the carpenter—"in the film *The Ten Commandments*."

Gimpel is now planning to save the world with medical models: "First a negative model, telling them what not to do, then you teach them what they should do." Targets include TB—he showed me a vivid model of a coughing father's germs spattering his family—malaria, leprosy and the misuse of polluted water. In the past he has used two-sided models in the same way, showing on one side, for example, villagers ploughing straight up a hill, so rain washes the earth away, and on the other side contour ploughing, leaving furrows that retain the rain.

His study of past civilizations has convinced him that the Western world shows every symptom of decline. The crash will come soon, he believes, probably triggered by a collapse of the international banking system—but not, he trusts, before his next book, about the decline of the West, is published.

**The Cathedral Builders* by Jean Gimpel, translated by Teresa Waugh (Michael Russell, The Chantry, Wilton, Salisbury, Wiltshire, £9.95).

FROM THE GLENS OF STRATHSPEY

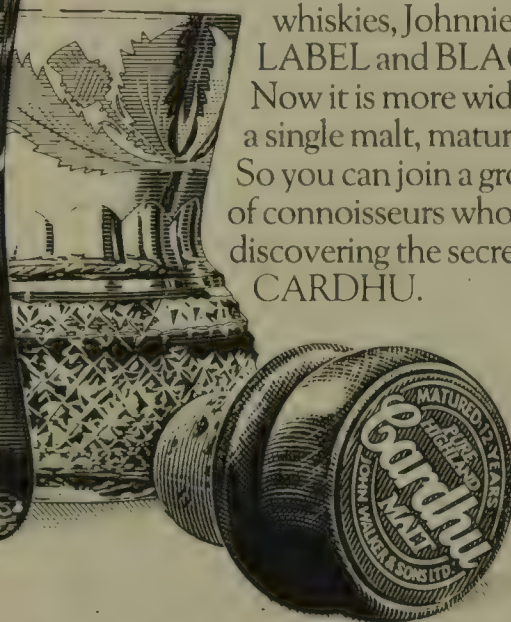


Discover the secrets of Cardhu.



Cardhu stands highest of the many distilleries in the glens of Strathspey, where icy mountain streams spring from the hillside. It is this water that helps give Cardhu its special character and smoothness — famous throughout the Highlands. Owned by John Walker & Sons Ltd, Cardhu has for many years been the principal malt in the world's most famous blended Scotch whiskies, Johnnie Walker RED LABEL and BLACK LABEL.

Now it is more widely available as a single malt, matured for 12 years. So you can join a growing number of connoisseurs who are discovering the secrets of CARDHU.



Cardhu 12 Year Old Highland Malt Whisky

Distilled by CARDHU Distillery, Knockando, Morayshire, since 1824.

FROM 1984 TO 2020

George Orwell, below right, wrote *1984* in 1948, reversing the final digits to give the novel a future setting 36 years on. As we approach 1984 we invited 10 well known people, distinguished in different walks of life, to take a further leap into the future by considering life as it might be in 36 years' time. These are their ideas of what the world will be like, or what they hope or fear it may be like, in the year 2020.

Dec 83

Paul Johnson

Des Wilson

Professor Peter Hall

Norman St John-Stevas

Sir Clive Sinclair

Dr David Stafford-Clark

Bridget Riley

Lord Home

Patrick Moore

Clive Jenkins

Beating the thought-police



UNIVERSAL PICTORIAL PRESS

by Paul Johnson, author, Editor of the *New Statesman* 1966-70

I have always seen *1984* not as a prediction of the future but as a warning, and a very proper one, about the tendencies of the present. There is absolutely no reason to fear the future and predict ideological nightmares. Indeed, I suspect that the age of ideology, and especially ideological politics, is already drawing to a close, and will be over by 2020.

One reason for this could be the full impact of electronic technology on the media, of which we have experienced only the faltering beginnings. Electronics is the greatest media invention since printing; if anything, a more fundamental and far-reaching one. The great point about printing was that it made books cheap; and, because cheap, infinitely more numerous; and, because more numerous, ultimately destructive of censorship and political

control, except in totalitarian societies. Printing made it possible for people of modest incomes to own books. Electronics will eventually give virtually everyone rapid access to entire libraries, in the traditional sense, and enormous storehouses of information of a kind which, at present, we can barely imagine. Printing made knowledge cheaper because it cut out the low-productivity method of hand-copying in professional *scriptoria*. Electronics will eventually have the same effect by cutting out the physical need for individual books (or newspapers or magazines) and thus saving the cost of paper, binding, printing and distribution.

Each of us will have a portable terminal, no bigger than an octavo volume today. We will get what we want to read by summoning to our little screens the appropriate index, consulting it, and tapping out the dialling code we need. The cost of the material we select, which will be minute in most cases, will clock up on a meter, for which we will be charged monthly or quarterly. We will "turn the page" at the touch of a button, and "browse" up and down the book by similar methods. At home we will have bigger fixed terminals for tabloid and broadsheet newspapers.

Once the trade-union problems which have delayed the onset of electronic publishing have been sorted out, both books and publications will become much cheaper and therefore available in far greater variety. I see no reason why we should not have scores of national daily newspapers, and of course we shall be able to summon up the pages of the *New York Times* and the *Sydney Morning Herald* by dialling



VERNON RICHARDS

the right (metered) code.

If there is still an Iron Curtain in 2020 citizens who live behind it, and who can get themselves terminals, will be able to do the same. If the transistor is an anti-totalitarian force, as was shown in Algeria in 1962 when French conscripts, hearing the truth on their transistor radios, refused to follow their insurgent generals against De Gaulle, so *a fortiori* is the chip and its successors. Advanced communications technology, far from leading to brainwashing, as many thoughtlessly suppose, will actually enable ordinary people to beat the thought-police, just as printed books eventually destroyed the clerical censors.

Time-bomb in the environment



UNIVERSAL PICTORIAL PRESS

by Des Wilson, Chairman of Friends of the Earth UK

"Life for most people on Earth will be more precarious than it is now." This is not my prediction but that of the

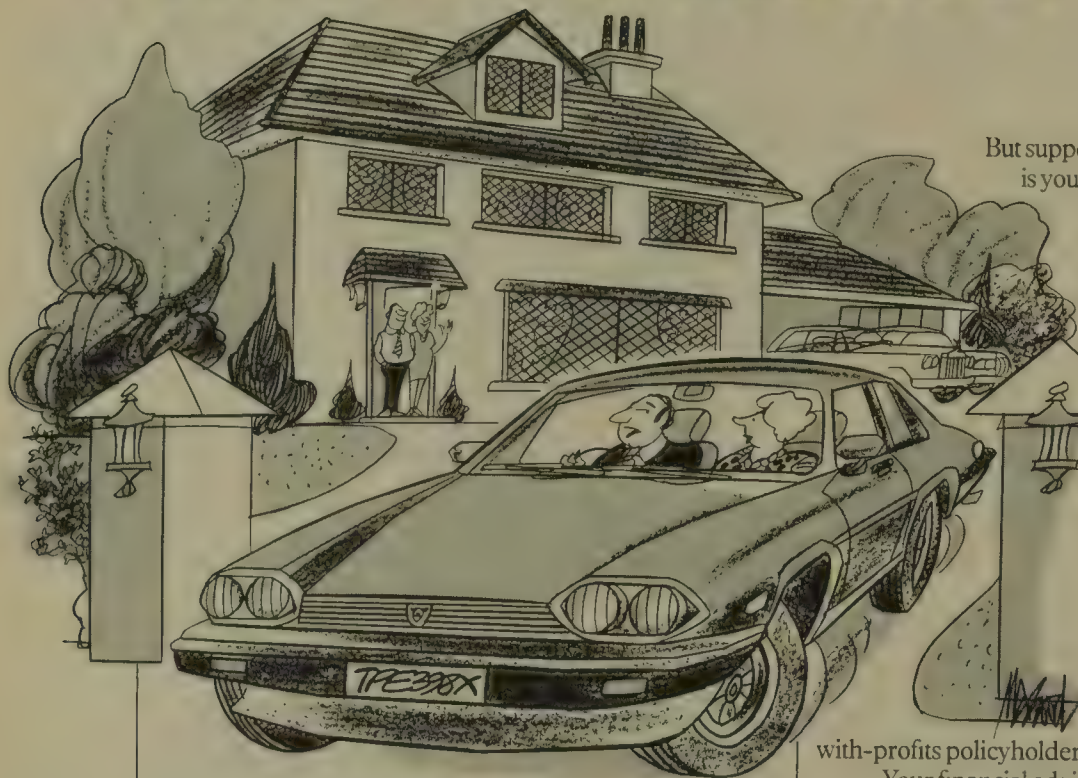
Global 2000 report to the President of the United States. If that is to be the case in the year 2000, and many other high-level reports from the Brandt Commission to the World Conservation Strategy also predict it, then how much worse will it be 20 or 30 years further on?

The facts speak for themselves. The world's population will increase by 50 per cent between now and the end of the century. By then 90 per cent of that population will possess only 20 per cent of its resources, a time-bomb of injustice and accompanying deprivation that could one day explode with global implications. Already in order to survive, millions in the Third World are forced to devour and destroy the source of their own long-term survival, stripping their land of wood for fuel, over-taxing arable land so that 20,000 square miles of it become desert every year, and threatening to halve the globe's tropical rain forests by the year 2000 with serious environmental and economic consequences.

It is possible to foresee the loss of thousands of plant and animal species while at the same time the air we breathe, the water we drink and the soil in which we grow our food becomes ever more polluted.

Thus within the time-scale we are considering the planet could become a less habitable place, unhealthy, and so depleted in resources that we as individuals and nations become more dangerously competitive for what remains. I know this sounds frightening and that many may think I exaggerate, yet the evidence is there and the warnings are authoritative, not least those of the World Conservation Strategy: "During the past few

Growth or income, plus high security— from Clerical Medical



'I do not covet his wife, house, maidservant, or ox...only his Capital Investment Plan from Clerical Medical.'

There are many good ways to invest £1,000 or more, but one that offers more advantages than most is Clerical Medical's Capital Investment Plan.

You can use it for capital growth or to obtain an income.

Over 10 years or more your initial investment builds up into a lump sum which is, under current legislation, **completely free of capital gains tax, income tax (no matter how punitive your personal rate may be), or investment income surcharge.**

As an example, using rates current on 19 October 1983, a man aged 40 next birthday, paying basic rate tax, who invests £10,000 now, could look forward to a tax-free lump sum of £25,195* in 1993.

His investment would be unusually safe, with a steady build up and no unnerving peaks and troughs. This is because the lump sum is made up of an amount guaranteed at the start, plus ten annual bonuses which once added are also guaranteed.

He might even receive a terminal bonus of £4,740* as well!

But supposing income, not capital growth, is your priority?

Then you can use the Plan to provide a **regular, very competitive income, part of which is tax-free.**

In this case, the Plan is designed to return your original investment in total, free of tax, at the end of your chosen term.

Consider this, too.

Clerical Medical was founded in 1824. We're one of Britain's longest established, largest and most respected life offices, with a record of investment success that's very hard to beat.

And as a mutual office, all our distributable profits go to with-profits policyholders in the form of bonuses.

Your financial adviser can tell you more about our highly competitive Capital Investment Plan, and some of its special uses: for instance, for making gifts without liability to capital transfer tax.

If you prefer, post the coupon below and we'll give it our immediate attention.

*Current annuity, intermediate and terminal bonus rates are not guaranteed for the future.

To: Tony Rider, Clerical, Medical and General Life Assurance Society, FREEPOST, 15 St James's Square, London SW1Y 4YP. Telephone: 01-930 5474
PLEASE SEND ME DETAILS OF YOUR CAPITAL INVESTMENT PLAN

Name _____

Address _____

Date of Birth _____

Amount to invest: £ _____ for capital growth/income

I AM ALSO INTERESTED IN YOUR POLICIES FOR

Life Assurance & Savings ☐

Permanent Health ☐

Pensions ☐

My financial adviser is _____

Clerical Medical
Life Assurance

ILN 12.83

— TRADITIONALLY, GREAT PERFORMERS —

FROM 1984 TO 2020

decades, our demands on natural resources have risen to a scale that cannot much longer be sustained without exhausting vital supplies, dislocating the delicate functioning of the biosphere and inflicting permanent and irreversible damage to this planet as the home of all life."

There is, of course, still time to conserve and share resources and undertake the necessary environmental protection . . . but that time is rapidly running out. An "environmental Orwell", therefore, would have no choice today but to paint a deeply depressing picture of a human race whose real enemy will be the arid, unhealthy and ugly planet our generation will have bequeathed it.

Will cities survive?



by Peter Hall, Professor of Geography at Reading University

One critical question for 2020 must be: will cities survive? In 1948, bomb-scarred and careworn though our urban centres looked, still they seemed to have a future. In 1984, seeing the desolate gap-toothed places they have become, one scenario is that in another 36 years they will have disappeared into oblivion. But, like all such trend projections, this one is too simplistic.

They will no longer be manufacturing cities: the factories are already in Taiwan or in the new towns. But already in 1984 almost seven in 10 of us work in services; by 2020 nine in 10, or maybe 19 in 20, will. The question is where we will be.

As other contributors argue, information technology could free much more work to be done anywhere, including at home. We shall not need cities, as centres for face-to-face contact, as much as we did. But we shall not cease to need them altogether; that would require an inconceivable change in human nature.

Routine office jobs will continue to disperse to smaller, attractive country towns. But many higher-level service activities—government, finance, professional services, education, medicine—will still need central locations

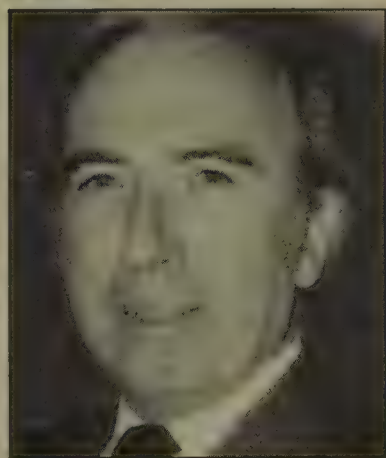
where like-minded people can meet. And around these, many of these same people will choose to make their homes. Their incomes will support thousands of small shops, restaurants, bars and places of entertainment.

The critical question for the future then is which cities, and which parts of which cities, will prove hospitable to these expanding activities and the ways of life that go with them. Central London, and the centres of the greatest provincial cities—the regional centres of the media, education, the professions—will thrive even if the rings of Victorian industry around them wither away. For the smaller, more purely industrial cities, the future is bleaker.

Cities by 2020 will be even more diverse, internally, than now. There will be bright-light, prosperous sections where the new, relatively affluent service professionals will live and work. Close by, there will be poor people's cities with high unemployment, poor housing, major social problems and high crime. One city, defensive and fearful, will protect itself by legal means against the other.

We already see this model in London and New York. The contrast is likely to prove even more chilling by 2020. Cities, some cities, will survive. But they are unlikely to pass the critical tests of community and conviviality. How to avoid that outcome is the supreme challenge facing urban planners and policy-makers.

No teachers but much art



by Norman St John-Stevens, MP for Chelmsford

By the year 2020 all schools with the possible exception of reformatories will have ceased to exist. The technology of information systems will have advanced so far that both books and teachers will have been rendered obsolete. An élite band of scholars and technicians will through cable television provide for the needs of the vast majority of children in their own homes. Every three-bedroomed semi will need a Victorian schoolroom, and community centres in the middle of every housing estate will provide sport in the form of video games.

The arts will fare rather better. The arrival of the leisure age will finally

have convinced governments of all parties that the arts are not an optional extra but an essential of life. The provision of arts facilities will be seen as being as vital to the happiness of society as a health or education service. The arts budget will be exceeded in magnitude only by the defence budget. Indeed the two will be seen as intrinsically connected since the arts budget will provide the safeguard against the emergence of the *Clockwork Orange* society in fact as well as in fiction. All musical, dramatic and operatic performances will be televised and available to people in their own homes. The "ceremonies of culture" at institutions such as Covent Garden, which today act as bulwarks keeping the minority in but the majority out, will be no more.

So it will be the dole queue for teachers but for the arts and artists the golden age will have at last arrived. But if you want to understand the glories and miseries of old age you will still have to go to the National Gallery and stare at the Rembrandts.

Dawn of a golden age



by Sir Clive Sinclair, Chairman of Sinclair Research

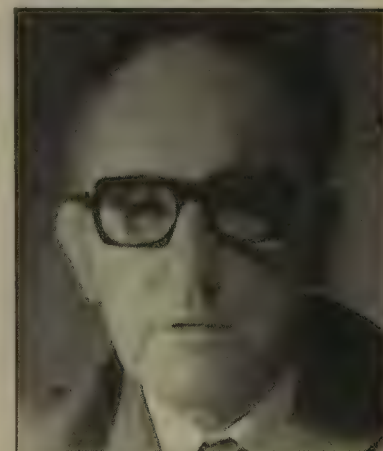
It is sad that so much that Orwell saw has come to be in the totalitarian states. Even here his prediction that we would adopt the metric system, absurd to me when I read it as a boy, is vindicated. Of course Orwell was more warning than predicting and in looking to 2020 I see, with my optimist's eyes, the possible. It will come to be only if peace prevails.

By 2020 all cars will be electric and for the most part driverless, being guided by automata. Punch in your destination and you will be on your way, possibly at 200 mph. With the telephone in your pocket you will be able to dial anywhere in the world. Automatic surveillance will have made most crimes extremely rare. But these are relatively minor developments. The real change will come from the final development of truly intelligent machines. A wise computer in the home will serve as doctor, tutor, solicitor and general counsellor, conversing with members of the family in normal spoken English and really understanding them. Robots will serve as totally

obedient, tireless servants. All manual labour and clerical work, all mundane endeavour will fall to androids.

We will be freed to devote ourselves to creative pursuits, able to educate all our children in the arts and sciences. In this new golden age we will start on our real exploration of the universe.

The advance of nuclear medicine



by Dr David Stafford-Clark, Consultant Emeritus to Guy's Hospital and School

1984 is not only 36 years on from Orwell's masterpiece; it is 36 years from the inauguration of the National Health Service. The present state of the NHS was unthinkable then. The financial and political takeover laid like a garland about the shoulders of my own and all allied professions and workers in the service has in the past decade tightened inexorably into strangulation. Patients wait, suffer and die untreated, despite technological advances over the same period, unimaginable before it began.

Yet nuclear medicine and imaging could transform world medicine by 2020 as surely as nuclear war could obliterate it altogether. What are these new techniques?

Essentially nuclear medicine is harnessing the activity of sub-atomic particles to illuminate not only the structure but simultaneously the functioning, normal or abnormal, of any part of the human body: so that, for example, we can see the changes occurring in the brain as its owner listens to a story, looks at television—or endures schizophrenic thought disorder.

NM includes nuclear magnetic resonance: encircling the patient with a tubular electromagnet which painlessly polarizes the hydrogen nuclei in the body, like tiny compasses all pointing in the same direction, then releases them to resume their billionfold separate patterns, thereby emitting tiny radio signals which a computer can process into a scintillating coloured map of the area involved.

By 2020 NM may well have taken the guesswork out of diagnosis and treatment: surgeons will no longer need to operate blind, the classic surgical maxim "Look and see rather than wait and see" will have been overtaken by imaging.

FROM 1984 TO 2020

But we stand now where the road forks. Either we find the money for the non-invasive cost-effective techniques of nuclear medicine, or we stop the clock: 1984 confronts medicine with this crucial choice for 2020.

The flowering of the abstract



by Bridget Riley, artist

This century has been one of dramatic changes within the visual arts, and there is no reason to suppose that the pace will slacken. However, looking back on the last eight decades, the sources of change seem themselves to have shifted. In the earlier years they seemed to spring from a genuine desire within the artistic community for renewal. Latterly fashion has come to be a significant source of motivation.

I think it very probable that in the future there may be a divergence of paths: one tendency will come more and more to resemble the world of pop music, with group following group or movement following movement, supported by a vast promotional sub-structure. Simultaneously, genuine development will tend to go underground. Thus the western world will produce an inversion of the effect of totalitarianism, with commercialism replacing party ideology as the dominant factor. Consequently for each succeeding generation the task of disentangling the worthwhile from the ephemeral among recent as well as current painting will be increasingly difficult.

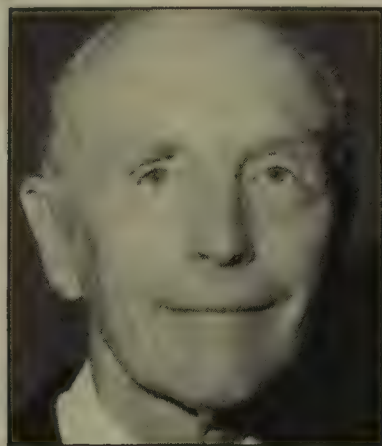
In my view the innovations of the second half of the 19th century and of the first half of our own have not yet been fully developed and still carry the seeds of the future. Alas, since the Second World War this precious heritage has been plundered in such a damaging and superficial way that both artists and the interested public feel disillusioned and sense that modern art as a whole has somehow let them down or simply failed. Yet one has only to go back to the works of the great innovators to see their true stature and to regain access to the still imperfectly appreciated wealth which

they bequeathed.

Great periods of artistic flowering are rare and short: only 30 years for the high point of Greek art, for instance. Valid insights, however, hold good, even if they are neglected during periods of decline and doldrum. Abstract painting, now some 75 years old, is still relatively in its infancy: if Mondrian was the Giotto of abstract painting, the high Renaissance is still to come.

In particular, the potential of what is called abstract colour painting, which places particular emphasis on the interplay between colours, has barely been touched. I would expect and hope that by the year 2020 abstract painters will be extracting from this endlessly rich seam a range of exciting work which will genuinely enlarge the vocabulary of art and our perception of the world around us.

Keeping the peace



by Lord Home, Prime Minister 1963-64, Foreign Secretary 1960-63

Prophecy is a thankless business, but with any luck in 40 years from now some features of the international scene will have changed, and hopefully for the better.

By then the Russian Communist Revolution which has brought such tribulation to the world will be 103 years old, and it will surely have lost the inspiration of Lenin and modified the harsh and offensive doctrinal form which was the legacy of Stalin.

That may seem fanciful today, but the signals point that way. Poland is a convincing proof that ideas will eventually penetrate any iron curtain. Nor with the media active can the youth of Russia for very much longer be quarantined from the clear advantages which the free people of the world enjoy. Russia probably needs a government with a touch of the authoritarian, but its self-imposed isolation cannot benefit its peoples and they will be better served by co-operation with the rest of the world. They will recognize that and rebel.

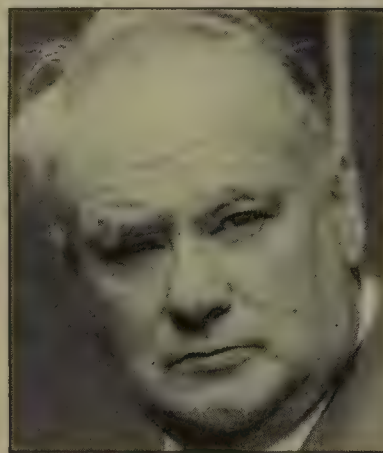
My second forecast is that the nuclear bomb will not have been used in anger, and that the present rising graph of armaments will register a noticeable fall. That will stem partly

from economic necessity, and partly from the easing of international tension after Russia realizes that she cannot force communism upon the rest of the world.

The democracies will still rely on a balance of power to keep the peace, for it will take longer than 40 years to establish an effective international peace-keeping body; but it is probable that arms will be stabilized at a lower level and that there will be agreed procedures of inspection and control.

If these hopes are realized what a difference they will make to the prospect for the human race.

Revolution in space



by Patrick Moore, author and astronomer

The long-awaited 1984 is almost upon us. In England, at least, we have not reached an "Orwellian" stage, though I have an inner feeling that we have only narrowly avoided it. As for the next 36 years—well, I think it is safe to make some predictions.

The Space Age is under way. Space-stations have been set up by the Russians, and one (Skylab) by the Americans, but none of these can be regarded as permanent. Before 2020 there should be several fully-manned permanent orbital stations, and these will carry out invaluable work—not only in science. Once they are established they could well go a long way towards creating world unity.

Moreover, it is quite possible that by 2020 there will be manned bases on the Moon. There is nothing far-fetched about this; technically it could certainly be accomplished, and if the political climate returns to sanity there is no reason to doubt that such bases will be set up.

Obviously space research is of invaluable help in what may be called "pure" astronomy, and there will be many orbiting astronomical telescopes by 2020. Nor must we neglect ground-based astronomy. We are now in the midst of a revolution; photography is giving way to electronic devices, and unquestionably this will be the trend in future years. Already we can extend our studies fairly close to the edge of what we believe to be the observable universe. By 2020 we may hope to have

found out the question so often asked: "How far can we see?"

I do not expect that there will be any confirmation of life beyond the Earth; this is not impossible, but I feel that we have a long way to go yet. Meanwhile all our efforts should be devoted to achieving a political situation in which science can come into its own. If not, then Orwell's 1984 may really have arrived before 2020. The choice is ours.

The re-definition of work



by Clive Jenkins, General Secretary, Association of Scientific, Technical and Managerial Staffs

So many tasks will have changed by the turn of the century. The personal secretary will be on the World Wildlife Fund's list of endangered species. The hotel receptionist will have disappeared and the computer toddlers of 1984 will have a terminal in every room. There will be no "middle managers", no co-ordinators, and no smoke as the smoke-stack industries will have been razed to the ground. All working lives will be shorter, but work will have been re-defined as "engagement" with a duty or a responsibility. Education will be the largest industry.

All this will be funded by the huge reservoir of liquid capital in the enormous pension funds which already totalled £100 billion in 1984, and it will have multiplied by then to a point where their financial masters will have replaced the captains of industry as a ruling élite. Noël Coward will have been proved wrong in his advice, "Don't put your daughter on the stage, Mrs Worthington", because the live theatre will have been re-created everywhere and spending on the arts will be looked upon as the Keynesian alternative to public sector work creation. The classic shop floor call, "Put tha tools down lads", will belong to folk history, because there will be no tools to be handled except in the arts and crafts. The trade unions will be heavily into the culture of their members, probably in the hearts of the great cities where the successful firms will all have been able to afford to move into smaller premises. So, in the year 2020 people like me in old age will be entertained by trained 16-year-olds practising Diversion Therapy.



"Afore ye go"



BELL'S

SCOTLAND'S
NUMBER ONE
QUALITY
SCOTCH WHISKY





AUSTIN ROVER



ROVER 3500. THE MARQUE OF GOOD BREEDING.

Luxurious, but never ostentatious. Effortlessly powerful. Prestigious but never arrogant. Pedigree and breeding quite unmatched by any other production saloon car in the world.

The unique Rover 3500 SE.

The luxury motor car that combines time-honoured qualities of style, power and refinement whilst remaining every

inch a car for today.

The kind of Rover power that won't the 1983 RAC British Saloon Car Championship.

The Rover 3500 SE is painted by the world's most advanced and proven paint technology created to give a superb gloss finish and durability. Just one of the processes that has resulted in Supershield

—Austin Rover's free six year corrosion warranty.

Classic line with flush-fitting headlights, wrap-round bumpers and an elegant front spoiler—for improved road-holding at high speeds—all contribute to the sleek aerodynamics of the Rover body.

And inside the 3500 SE, you'll find the very special Rover driving environment.

You'll find controls at your fingertips, instrumentation that's easy to read but never a distraction, a multi directional ventilation system and specially designed, lumbar supporting velour covered seating. And, because each and every one of us has our favourite driving position, you'll particularly appreciate the steering column that's adjustable for both rake and reach.

And as you sit back in supreme comfort, and test the legendary performance of the light alloy 3528cc V8 engine, you'll welcome those traditional Rover luxuries of polished burr walnut and an unparalleled smoothness and quietness of ride.

The Rover 3500 SE. A rare breed of motor car.



ROVER

3500 SE

£12,748

DRIVING IS BELIEVING

DANISH BLUE ...AND SILVER

The perfect combination of porcelain and silver to grace the most elegant of tables. Royal Copenhagen's hand-painted "Blue-Fluted" porcelain has adorned the world's top tables for over 200 years. Here the "Full-Lace" version is set off by Georg Jensen "Continental" – one of nine original and stylish designs in sterling silver.



Royal Copenhagen Porcelain &
Georg Jensen Silver Limited,
15 New Bond Street, London W1 9PF.
Tel: 01-629 3622 and 01-499 6541.



GREAT JOURNEYS OF THE WORLD

Seven journeys of a lifetime to suit the modern traveller with a taste for nostalgia, style and adventure, are now offered by P&O.

Evocative journeys by train, ship and plane, follow the original route of the Orient Express from London to Constantinople; thread through Asia Minor to Egypt and Greece; traverse the length of Africa from Cairo to the Cape; cross India from the Khyber Pass to Sri Lanka; negotiate the Gobi Desert and Yangtse River gorges; travel the British Isles in Pullman coaches or private plane.

A copy of our brochure will be sent on request. Please telephone P&O Air Holidays on 01-247 1611, or send us the coupon.

P&O Air Holidays, Beaufort House,
St. Botolph Street, London EC3A 7DX. Tel: 01-247 1611.
Please send me details of the Great Journeys of the World

Name _____

Address _____

Ref: ILN/GJ, ATOL 958

P&O Air

Holidays

FRIENDS FOR LIFE

If you are old and alone, friends can be a great comfort. If you know you can rely on them for the rest of your life – imagine your peace of mind.

We have been looking after the elderly and needy since 1905 and now have eleven residential homes. Here, men and women from professional backgrounds find security and freedom, with nursing care when necessary. They are "at home" and not "in a home" – they never have to leave.

We also give financial help to old people from all backgrounds who wish to stay in their own homes. We would like to do more but desperately need more money. So please be a Friend of the Elderly by making a covenant or remembering us in your Will; or write today with a donation or enquiry to:

The General Secretary,
Friends of the Elderly (Dept. M/B),
42 Ebury Street,
London SW1W 0LZ.
Tel: 01-730 8263



**FRIENDS
OF THE ELDERLY**
and Gentefolks Help.

Registered Charity number 226064

Facing up to nuclear waste

by Norman Moss

Nuclear power does not pollute the atmosphere, but does disposal of its waste imperil our descendants?

Radioactive waste was for a long time the skeleton in the cupboard of nuclear power. Scientists knew the problem was there but assumed it could be solved, and said little about it. When nuclear power was presented to the public, its cleanliness was emphasized in comparison with dirty, smelly, polluting coal.

Now the skeleton is out of the cupboard, and its rattling bones are producing some alarm and a lot of controversy. One argument has the National Union of Seamen, the Friends of the Earth and the government of Papua New Guinea among others ranged against the British nuclear power industry, and the seamen are at present preventing the disposal of nuclear waste at sea. Other arguments around the world are between an industry that wants to bury nuclear waste and local people or local authorities who say, "Somewhere else, not here!"

The issue gives rise, understandably, to emotional statements about "poisoning our planet" and "creating peril for our descendants". For the consequences of decisions taken now about nuclear waste extend forwards in time over a period longer than man's recorded history to date.

The problem was highlighted in Britain for the first time eight years ago when a Royal Commission on the Environment headed by Lord Flowers, Director of the Imperial College of Science and Technology, looked into nuclear power. It criticized the Atomic Energy Authority for paying inadequate attention to the problem of nuclear waste, and went on to say that it would be "shirking our responsibility to future generations" for Britain to embark on a large-scale nuclear power programme until it has been demonstrated that there is a safe way of disposing of the waste.

The nuclear power industry has set up an organization, Nirex (Nuclear Industry Radioactive Waste Executive), to dispose of nuclear waste and the head of the Nirex executive, Maurice E. Ginniff, is confident that this condition has now been met. "We know how to solve the problem," he says. "The only problem remaining is a public relations one: how to convince the sceptics and the doubters."

In a way, the question is a moot one. "Waste" is a subjective term. It means something you do not want. But somebody else may want it; one nation's waste can be another nation's resource. As far as Britain is concerned spent nuclear fuel is a resource; uranium and plutonium are extracted from it. Other people want to treat spent nuclear fuel as waste; they say that extracting the material from it for re-use is unecon-



Greenpeace activists stationed under the dump ship *Gem* to prevent her crew from throwing barrels of nuclear waste into the Atlantic, 500 miles south-west of Land's End, in July, 1982. The dumpers retaliated by spraying the protesters with sea water.

omic and even dangerous. The United States has not made up its mind on this issue; a plant to extract material from spent fuel was begun with government financing but work on it was stopped several years ago.

The use of nuclear energy in Britain has so far produced about 20,000 cubic yards of nuclear waste of one kind or another. This is enough to cover the ground at Wembley Stadium to a height of 6 feet. Some of it is so highly radioactive that it must be kept in steel tanks for at least 50 years before permanent disposal can be started. Since nuclear power has not yet been in operation for 50 years this waste is still kept in heavily shielded containers in Britain and around the world.

Other waste is only slightly radioactive; you could actually handle it without necessarily coming to harm, though there would be some risk. For example, overalls worn by people working with radioactive materials and tools used in hospitals and laboratories can become contaminated with radioactivity. Risky things like these are buried 30 feet down in clay at Drigg on the Cumbrian coast near the Windscale nuclear power complex. The site at Drigg will be full by 1990, and another is being sought.

But some stuff with a higher level of radioactivity has to be buried deeper: the cans in which the uranium rods are contained and other hardware left over

from nuclear fission processes. These are to be packaged in concrete and plastic and buried in a deep mine. After 1,000 years they will still give off more radiation than the natural surroundings.

The nuclear industry has chosen two underground mines as possible storage sites: in Billingham, on Teesside, and in the village of Elstow, near Bedford. Geological and other studies are being made, Environment Secretary Patrick Jenkin has promised a full public inquiry before any decision is taken, and certainly nothing will be put in the ground before the 1990s. Already people living in these two areas are coming out with the "Somewhere else, not here" reaction. Despite the insistence of the authorities that there will not be any danger, local estate agents say the value of property has already started to fall.

Other material is buried at sea, and this is also causing fierce argument at the moment. The International Atomic Energy Agency earmarked an area of the Atlantic over 2½ miles deep for disposal of waste on the sea bed, west of the Bay of Biscay, some 500 miles south-west of Land's End. The radioactive waste, which consists mostly of materials from nuclear power plants, is embedded in concrete and then put into steel drums to contain the radioactivity, and rolled over the sides of ships. Several European

countries dispose of waste there.

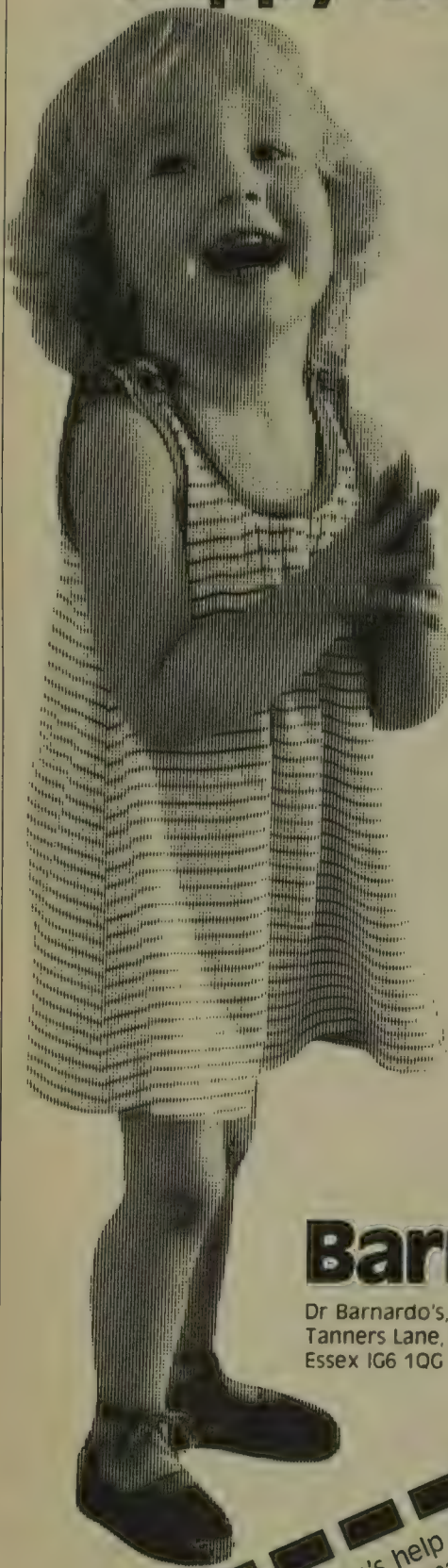
National and international nuclear energy authorities say this is safe. They say the radioactivity does not leak out, and even if it did the contaminated material would be trapped at the bottom of the ocean, because there is no vertical movement of water over that distance and there are no commercial fish at that depth. Finally, the British authorities say that even if all the radioactivity that Britain puts into the sea in a year were released, it would be only 1/300,000th of the amount in the Atlantic already, for sea water contains radioactive materials, including uranium. The nuclear power industry can find support for its view from independent bodies. When an American oceanographer criticized sea disposal, the US government's General Accounting Office looked into the question and reported that "the overwhelming body of scientific research and opinion shows that concerns... are unwarranted".

But not everyone is convinced. The international organization Greenpeace is spearheading a campaign against sea disposal on the ground that it is unsafe and pollutes the oceans. Greenpeace commandos have sailed out and intercepted sea dumping operations. Greenpeace director Pete Wilkinson says: "The monitoring of the effects of seabed disposal is totally inadequate, and we have scientific support for this view. And if we find that

GREENPEACE

»»»

Happy Katy happy Christmas



Who's ever heard of an unhappy child having a happy Christmas?

Certainly when we see Katy here laughing and enjoying herself we know she's happy. It's a worthwhile and rewarding measure of Barnardo's success because Katy is typical of more than 9,000 children Barnardo's helps each year in this country.

If Barnardo's could give the happiness of Katy to everyone of those children then everybody would be laughing!

Keeping 9,000 children happy and giving them the caring they need takes a lot of time, effort and money — especially at Christmas time when those little extras (which cost a little extra) can mean such a lot to a child.

Please help Barnardo's help the children they care for have a happy Christmas by sending your gift now — a happy Katy means a happy Christmas.



Barnardo's

Dr Barnardo's, 217 Barnardo House,
Tanners Lane, Barkingside, Ilford,
Essex IG6 1QG

I want to help Barnardo's help over 9,000 needy children have a happy Christmas.

I enclose my gift of £

Name _____

Address _____

Facing up to nuclear waste

they've got their figures wrong it will be too late. There's no way to decontaminate the Atlantic ocean."

The disposal of nuclear waste at sea is watched over by the London Dumping Convention, an international body set up 11 years ago. At a meeting last February Spain put forward a proposal that all sea dumping be suspended, pending a report by a committee of scientists set up to probe further into the effects, which is expected in about two years. Despite opposition by Britain and some others, the resolution was passed by 19 votes to 11.

Britain promptly announced that it would ignore the resolution on the ground that it has no scientific basis. Privately, British officials say the resolution was political. The Spanish government, they say, had an election coming up and wanted to appease anti-nuclear opinion in the country; Pacific nations supported the resolution as a pre-emptive move against Japanese plans to dispose of nuclear waste in the Pacific, and others for their own reasons.

Greenpeace activists had been trying for some time to persuade the National Union of Seamen that it should worry about its members handling radioactive materials. The Dumping Convention's resolution convinced the union. It decided to take industrial action to stop ocean dumping, and got the support of other transport unions that could be involved. So no British waste is being dumped at sea at the moment.

The issue for the NUS is not now the safety of its members but the safety of the oceans. "We lose a bit of work by this ban, but it's a question of morality," says NUS General Secretary Jim Slater. "The British nation has no right to use the oceans of the world as a dumping ground."

If the current row is about sea dumping of waste, the deeper concern is what to do about the material with higher-level, longer-lasting radioactivity. Most of this in Britain comes from the reprocessing of spent fuel at Windscale. The fuel comes in long, thin rods of uranium that produce energy in a nuclear reactor. When they have lost their energy-producing properties, they are pulled out of the reactor. At this point they are so hot and radioactive that they must be put into steel-lined cooling tanks next to the reactors, where they are left for nine months. After this time they have lost enough of their radioactivity to be safely transported in huge steel radiation-proof flasks to the reprocessing plant at Windscale. Here they are dissolved, the usable uranium and plutonium are extracted, and some useless material is thrown away. Because plutonium, the material for nuclear bombs, is one of the products of reprocessing, past American governments have tried to persuade other countries

not to reprocess used fuel, and have stopped reprocessing it themselves.

The residue from the reprocessing plant—a stream of liquid which is less than one-tenth of the original material in weight—still contains most of the radioactivity. The plan is to bury this eventually so that it is removed for ever from the human environment, but simply burying it is inadequate. The movement of earth and rocks over thousands of years could bring the material to the surface. If it did not cause harm by direct radiation—and one kind of radiation cannot penetrate the skin—some of it, such as the notorious strontium 90, could get into the food chain, perhaps through water or grass, and so harm human beings.

So geologists are seeking underground burial sites that will be geologically stable for tens or hundreds of thousands of years and free from moisture, because water can carry particles up to the surface. They say that such sites can be found, that there are underground places older than the Alps that have remained stable for a million years and will remain unchanged for another million years. To lock up the radioactive liquid even tighter, it is to be solidified in glass.

In one of the more extreme statements to come out of the nuclear power industry, British Nuclear Fuels, which does the reprocessing at Windscale and is responsible for the waste, said that it will be a quarter of a million years before all the waste can be handled by humans with complete safety. This is the kind of observation that is seized upon by those who want to call a halt to nuclear power, and not surprisingly. This is a period of time quite beyond the range of human calculation. Stretching backwards, it would take us to the period when our ancestors were learning to walk upright. Wherever we bury the material, it is impossible to envisage what life will be like on Earth more than 100,000 years from now, just as it was impossible for our shambling ancestors to guess that their descendants would create the problem of nuclear waste. We cannot know to what use the planet will be put, and therefore what part of it will be in contact with humans or their descendants.

The very long-term dangers are probably exaggerated. After a few thousand years the waste material will be no more radioactive than ordinary uranium, and plenty of workers handle this and remain well within the accepted safe level of radiation.

The waste problem may be manageable, but the nuclear power industry allowed it to grow without knowing whether or not it could be managed. Like some other problems connected with nuclear energy, it was swept aside during the heady years of the 1960s and early 1970s when nuclear power plants were being built in a mood of almost euphoric optimism. If, today, the nuclear power industry is subjected to close and sceptical scrutiny, its own past behaviour is partly to blame.

If you believe Frank McManus, Beefeater have stumbled on a cure for the common cold.



Head stillman Frank McManus has worked for James Burrough, makers of Beefeater gin, for twenty five years.



During this time, Frank's main task has been to separate the crystal-clear 'middle run' of a distillation from the 'foreshot' that precedes it and the 'feints' that follow.

Using only his nose and palate.

And during this time, Frank has never had a cold.

Now, we may be talking about luck. Or coincidence. Or some other phenomena.

But twenty five years without a cold is not to be sneezed at.

The 17th century Doctor Sylvius would, no doubt, have been amused.

His aqua vitae, later known as genever, later still as gin, was originally developed for medicinal purposes.

In the 19th century, James Burrough, pharmacist, distillery owner and entrepreneur, observed that more people were well than were sick.

So he set about producing a gin to be drunk strictly for pleasure.

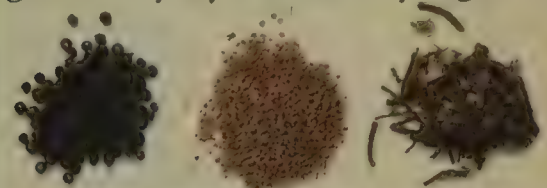
After much experimentation, James decided that his gin was to be made exclusively from pure grain spirit distilled three times over in copper.

Because that was the only way to produce a gin of outstanding clarity and brilliance.

It was to be flavoured with juniper berries, coriander seed,

angelica root and a secret blend of spices.

Because nothing else produced a gin so softly dry and delicately fragrant.



*Juniper + coriander + angelica + who knows?
Only six people know the Beefeater recipe.*

And it was to be called Beefeater.

Because that was a name symbolic of London and synonymous with tradition and prestige.

It's something to think about as you listen to the tantalising shush of Beefeater cascading over ice cubes.

Watch the effervescing tonic rushing to the top of your glass.

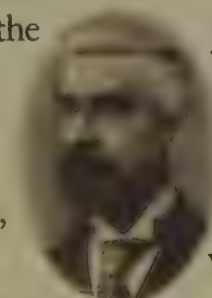
And raise to your lips that most popular of drinks:

A Beefeater and tonic.

Really, only a cure for the common cold could have met with greater acclaim.



Distilled by the Burrough family since 1820.



*Appropriately enough,
James Burrough trained
as a pharmacist.*

'Good fences make good neighbours'

Robert Frost

And good neighbours make stout walls.
At least that's what Mobil did in Southeast Essex.

There, as one of the region's biggest employers, the company initiated the Mobil Leigh Marsh Project in association with the Manpower Services Commission and Southend Borough Council. The object of the exercise, the first of its kind: to rebuild the Leigh Marsh nature reserve's sea wall and give jobs to 110 unemployed people in the process.

By the time the work was completed in late October – nine months after it began – more than 20 percent of those involved had managed to secure full-time jobs.

But that wasn't all that was secured. Behind the newly rebuilt sea-wall, more than a mile long, the permanent inhabitants of Leigh Marsh – Brent geese, lapwings, curlews, peewits, badgers, the marbled butterfly and a plethora of rare plants – are now safe from the ravages of the winter sea.

For information about how companies can help protect their communities from the ravages of unemployment, contact the Manpower Services Commission Employment Service Division.

Mobil

New lead for the National Trust

by Caroline Moorehead

Under its new director-general, Angus Stirling, the National Trust will abandon its old discretion for a more active role in shaping public opinion and making links between past and present.

Every winter is a time of reckoning for the National Trust. As the last of the autumn visitors leave the stately homes in its custody the shutters go up, the dust sheets come out and the tally is made: a roof to repair, a wing to put into shape, a piece of tapestry to restore. This year, however, there is more turmoil than usual: the National Trust has moved its headquarters to larger premises alongside its old home in Queen Anne's Gate overlooking St James's Park, and a new director-general has taken over. He is Angus Stirling, a tall, thin, genial Scot of 50 years with square spectacles and a pin-striped suit, who came to the Trust four years ago from the Arts Council. An energetic, occasionally even ebullient figure, his directness is being greeted with approval in the sometimes staid and cautious world of conservation.

Angus Stirling is well used to the examination and minute assessment of artistic worth. After Eton and a degree in history and architecture from Trinity College, Cambridge, he joined Christie's picture department ("my principal interest since childhood has been and has remained the visual arts") until lack of money—£4 a week after three years—forced him to move on. "They were incredibly mean," he says now. "I really wanted to be an auctioneer—and I was not a dilettante."

Then came the merchant bank Lazard's (his father was a banker, and chairman of the National Westminster Bank for the last 10 years of his career), which proved an "interesting and valuable experience" but which he left in 1966, yearning to return to the art world and tempted by a job as administrator at the Paul Mellon Foundation. Four years later another change: on Christmas Eve, 1970, the Foundation unexpectedly closed, and Angus Stirling spent what he calls a "salutary nine months" in search of work, determined to stay in the field of art, but finding nothing until the Arts Council offered him the deputy general secretaryship.

For an organization of its size—it is the largest charity in Britain in terms of turnover, and the biggest landowner after Crown and State—the National Trust has always kept a remarkably discreet public front. The appointment of Angus Stirling is a move towards a

more assertive stance. The new director-general is a more worldly animal than his predecessors, and comes from a background in which manoeuvring and politics play their part.

"In the past," explained a member of the Trust, "we have always believed that the way to government departments was to co-operate with them. But you can only go so far with that policy. You lose out on the political arena. Politicians can win what they want without having to be right all the time. We've been too busy being right." Stirling himself says the Trust is crossing into the limelight not so much because of the enormous growth in membership—from a quarter of a million 10 years ago to 1.1 million today—but "because we are moving into a time when people are starting to look for more than just a dispassionate glance at a house as it is, with no interpretation about its historical significance or heritage. I'm a great believer that such a connexion between the past and present is necessary."

He wants, he says, to explain to members better, loudly and clearly, precisely what the Trust consists of and where it is going. "One reason why we must move into the public arena is that the management of this tiny island is controversial. There are confusing pressures between farmers and tourists, say, and with the growth of the motor car they are multiplying. We have to play our part, we can't escape a role of arbiter."

It is a role he is familiar with: as deputy secretary general of the Arts Council he spent 10 years reconciling government, local authorities and clients, and trying to keep in mind "what I feel to be the purpose of the Arts Council: to support artists and not please taxpayers".

To some extent the decision to take the National Trust beyond its role of passive curator has been in force for several years. The late 1970s and early 80s have seen a boom in the National Trust shops (gross income more than £6 million last year) and a proliferation of events: pageants, picnics and *tableaux vivants*, including last summer a *fête champêtre* at Claremont in Esher, a Victorian extravaganza attended by "Queen Victoria and the Prince Consort" in an open landau. Visitors were invited to wear Victorian dress. "These



events," explains Angus Stirling, "serve a dual purpose. They give the public a sense that the places are alive and have some relevance, and they make money." He is quick to add that a balance must nevertheless be preserved: "Many places are more suited to be kept as they are, to re-create a sense of tranquillity and repose in history."

In a world of uncertainty the National Trust has always seemed to embody a sense of permanence and stability, to uphold aesthetic, cultural and even moral values long since tarnished by contemporary materialistic society, to be the proper and unchallenged custodian of the richness of British architectural history. It is a role it cherishes and clings to with passion. "There is no clearer stewardship," said Angus Stirling, speaking firmly and quickly in his light voice. "We are here to preserve for ever places of historical interest and natural beauty for the benefit of the nation for succeeding generations."

The National Trust was founded in 1895 by a stern-looking Victorian social worker called Octavia Hill, and two benign, bearded gentlemen, Canon Hardwicke Rawnsley and Sir Robert Hunter. They were soon referred to as the "trinity". Their wish was not so much to preserve old buildings as to stop the spread of grimy cities, to preserve the Cumbrian dales from the railways and to "provide open-air sitting rooms for the poor".

Within months of coming together they had taken over their first property—Dinas Oleu, 4½ acres of cliff-land overlooking Cardigan Bay; the following year they acquired a thatched clergy house at Alfriston in East Sussex. Then, in 1907, Parliament

bestowed on the Trust the remarkable privilege of being able to declare its land "inalienable".

After that acquisitions followed steadily, mainly by gift with endowment, so that today the Trust has an astounding empire of some 400 miles of coastline, 83 large country houses, 21 castles, 30 churches and chapels, 10 medieval barns, 14 dovecotes and open space equivalent to the county of Surrey. Landscape is as important to the Trust as its stately homes, "enjoyed", as Angus Stirling puts it, "by as many if not more people every year, but because free, unrecorded". (There were 6.8 million recorded visitors last year.)

Today, as at the time of its conception, the Trust remains unacquisitive by nature and intent: it receives, and takes over, land or property providing it comes with the money to run itself, but it does not set out purposefully to acquire anything. "We have," says Stirling, "no blanket policy for moving into anything. We are on the other hand very open to the possibilities of what lies around." Industrial archaeology is one of the Trust's new areas of interest.

For all its outer shell of self-contained stability, the Trust is no stranger to controversy. Almost since the day it was created it has come in for criticism of one kind or another, with opponents maintaining that it was really no more than a loophole for shoring up impoverished dukes. In 1967 the rumblings exploded into a row which resulted in a committee being set up to examine the Trust's organization, responsibilities and management. As a result of this and other pressures, the Trust got tougher, turning away houses that were architecturally important but that

failed to bring with them the hefty endowments necessary for their upkeep. It also grew more professional, with management teams in each of the 16 regions, and heavy reliance on a wide and respected band of experts, so that any property taken on today is rigorously scrutinized first. "There is," says Stirling, "no place for amateurs in the Trust today."

One of the most painful controversies in the history of the National Trust occurred only last year, when the Ministry of Defence asked to take over and develop 12 acres of National Trust land on the Bradenham estate in the Chilterns as a nuclear-defence bunker. Understandably, Angus Stirling is loath to reopen a wound from which the Trust still smarts. Yet the occasion is important, because it says much about the deep passion its members feel about the Trust, and about how precarious a path it has to tread. With the Ministry of Defence's request came a clear implication that unless the Trust agreed, Parliament would undoubtedly intervene in the form of a compulsory purchase order. In the event, without formally consulting members, the Trust agreed to part with the land, having decided that it provided no special characteristics of value or beauty, and believing that by doing so voluntarily they would retain some say over its development.

No sooner was the decision made than a number of Trust members, also members of CND, forced through an extraordinary general meeting to debate the issue. Though too late to reverse the decision, the meeting sparked off some acrimonious debates, at which the view was put forward that the Trust had behaved in an arrogant and autocratic way. Angus Stirling will say only that such a situation will never recur, not least because the Trust has become wiser—and sadder—about the larger world it inhabits. "In the past the Trust took on land and declared it inalienable, without really bothering to examine just how beautiful or important every inch of it was. We shall be more careful in the future to assess the specific value of every bit of what we take on."

The National Trust's position is not an easy one. Financially it is dependent for much of its income (£35 million last year) on its members, and members though fanatically loyal as supporters can also be fickle as visitors (in 1981 there was a sudden drop of half a million visitors to National Trust properties). What is more, fewer and fewer owners of important country houses, despite a number of concessions over capital gains tax, are likely to be able to endow their houses with sufficient capital for the Trust to take them on. Matters of taxation are clearly of vital interest to the Trust but Stirling is not surprisingly cautious on the topic. "The imposition of VAT on repair work is a tremendous burden," he says, and adds tentatively, "and perhaps something could be done about the interest that is charged when property

is offered in lieu of tax? At present it takes such a long time to process the transaction and so much interest mounts up that owners sometimes have to go for a sale before a solution is found."

The recent acquisition of Belton, a fine 17th-century estate in Lincolnshire, was achieved only through the intervention of the National Heritage Memorial Fund, who came up with a grant of £8 million, and though this was greeted with public enthusiasm the possibility that this might be the model for future gifts concerns some of the Trust's members. "What happens now," asked one, "if every potential donor sits back and waits to be bailed out?" Stirling is more sanguine: "The house itself came to us as a gift. What's more, we've relied on the help of the State before. We're not like private owners who can calculate ways of keeping going piecemeal, year by year. We have to decide whether we can manage in perpetuity. We can't take on substantial risks, only calculated moderate risks."

There is little that Stirling can do—or would wish to do—to shape the future of the Trust's acquisitions. Membership is healthy, visiting figures have doubled in 10 years, new ventures are in the pipeline, the 1,500 staff, advisory committees and hordes of volunteers appear to work harmoniously together, and the Trust management is probably in the hands of more able and expert people than ever before. Where he can make his mark is in forming public opinion about the Trust and its role, and in opening its gates ever more widely.

As chairman of the Friends of Covent Garden (with a catholic love of opera and ballet and a particular fondness for Verdi) he has made it plain that he is interested in attracting greater audiences and in making events and places as accessible to the general public as possible. As a birdwatcher, walker and traveller he is immensely suited to a job that requires, along with managerial skills, a genuine love of countryside and concern for its future.

He grew up partly in Scotland and partly in London and Sussex but early on developed the "knack" of looking for birds, especially in Scotland which remains to this day his spiritual home. The Stirlings have three children, two at university and one still at school, and a house in the Quantocks, in Somerset. They are a close family, sharing his enthusiasm for travelling. "I would happily spend my whole life in the enormous enjoyment of new places."

"The Trust lies at the centre of two very deep issues that will face us in the last quarter of this century," Stirling reflects. "One is how we can protect our environment. The other concerns how people live at a time of high technology and high unemployment. We at the National Trust have an exciting role to play. We have these wonderful places to look after for the nation. We must give people the opportunity to make something of them." ●

THE SENATOR 3.0E. CAPABLE OF 130mph. CAPTURED FOR £13,000.



3-LITRE FUEL INJECTED ENGINE • AUTOMATIC OR 5-SPEED MANUAL TRANSMISSION • POWER STEERING • ELECTRIC WINDOWS • CENTRAL DOOR LOCKING • STEEL SUNROOF • ELECTRICALLY OPERATED AND HEATED DOOR MIRRORS • STEREO RADIO/STEREO CASSETTE

The Senator 3.0E—£12,896. The air conditioned Senator CD—£13,994. And the Senator 2.5E—£10,923.

PRICES CORRECT AT TIME OF GOING TO PRESS. INCLUDE CAR TAX AND VAT. DELIVERY AND NUMBER PLATES EXTRA. MANUFACTURER'S PERFORMANCE FIGURE FOR 5 SPEED MANUAL.

WITH 4 SPEAKERS • TINTED GLASS • TILTABLE STEERING WHEEL • HEIGHT ADJUSTABLE DRIVERS SEAT • REAR COMPARTMENT HEATING DUCTS • FRONT AND REAR FOG LIGHTS • REMOTE ELECTRIC BOOT RELEASE



BACKED BY THE WORLDWIDE RESOURCES OF GENERAL MOTORS

VAUXHALL-OPEL
BETTER. BY DESIGN.



Wartski
ESTABLISHED 1865

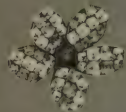
14 GRAFTON STREET
LONDON W.1.

Telephones: 01-493 1141-2-3
Members of the British Antique
Dealers Association

OLD PASTE JEWELS



Garnets and white pastes, c. 1820.



Red, white and blue pastes, c. 1890.



Glass cameo in white paste setting,
c. 1790.



Blue enamel and white paste pendant,
c. 1890.

ALL SHOWN ACTUAL SIZE

New IBM building

Photographs by Richard Cooke

The gap between the National Theatre and the studios of London Weekend Television on the south bank of the Thames has been filled by the newly completed IBM building, which will serve as the company's London marketing centre. The building conforms with the scale and structure of the theatre next door, and was designed by the same architect, Sir Denys Lasdun, who sees it as part of a single composition whose scale is appropriate to its setting, like Somerset House on the other side of the river. The main entrance on the west side of the building facing the theatre is raised on a podium with a loading bay beneath. On the east side there is a pedestrian entrance through a landscaped valley providing public access to the river frontage. The external walls are Staffordshire blue engineering bricks (properly known as Baggeridge Blue Paviers), precast concrete and granite aggregate from the Carnew quarries in Cornwall. The height is limited to five storeys to safeguard the view of St Paul's from Westminster.





THE ERTE PLAYING CARDS PRESENTATION BOX A TRUE COLLECTOR'S ITEM FROM SOBRANIE OF LONDON



IN 1912, Romain de Tiroff, soon to be known as Erte, boarded the train that was to take him from his home town of St. Petersburg, in Russia, to Paris.

The first step in a career which has seen Erte establish himself as a true genius of the arts in his own lifetime.

His work in the fields of costume, stage and jewellery design and illustration has been constantly quite breathtaking in its vision, originality and beauty.

Collectors of his work have often seen their investment repaid several times over.

It has been, for many years, one of Erte's ambitions to design a complete set of playing cards.

The first designs were begun as long ago as the 1950s, and it is only now, with the commissioning of the Court Cards by Sobranie of London, that one of Erte's most cherished dreams has become a reality.

THE ERTE PLAYING CARDS

Very seldom does the work of Erte become available. The Erte Playing Cards are a rare opportunity.

Each of Erte's original designs, including the Joker, has been painstakingly reproduced in a special printing of six colours, on high-quality satin card.

The unique presentation box, in black lacquer finish, contains a black and a white pack of cards each bearing the gold crest of Sobranie. An illustrated 165-page, black, leather-bound book entitled "The Art of Erte" details his life.

The box, cards and book comprise a superb collector's item.

The Erte Playing Cards Presentation Box is now available in this special edition at a price of £99.

HOW TO ORDER

1. ORDER BY POST: Fill in the coupon and send it with whatever method of payment you choose.
2. CALL IN AND BUY from 34 Burlington Arcade, London W1.

SEND COUPON TO: SOBRANIE OF LONDON
34 BURLINGTON ARCADE, LONDON W1

Please send me (qty) box(es) of the Erte Playing Cards.
Price £99 per box, postage £3.50.

I enclose my cheque/make payable to Sobranie Playing Cards
Offer O/R debit my (tick one):
AMERICAN EXPRESS DINERS CLUB ACCESS BARCLAYCARD

Account No.

Signature

Name (Mr/Mrs/Ms)

Address

Postcode

Offer limited to supplies available. Offer valid U.K. and Eire only. Min. 28 days for delivery. Galleries Limited, Registered Office: 43 St. James London WC2A 6TG. Registered in England under number 1011573

Independence for oil-rich Brunei

by Tom Ives

The Sultanate of Brunei celebrates its independence from Britain on January 1, 1984, and will subsequently become a member of the Commonwealth. The tiny state on the north-west coast of Borneo has been under British protection since 1888. In 1959 Britain gave Brunei autonomy in all aspects of government except foreign affairs and defence, and treaties in 1971 and 1979 put it on the path to full independence. A Gurkha battalion, brought from Singapore by the British in 1962 to put down a rebellion, will remain in Brunei after independence. Vast reserves of oil and gas, sold mainly to Japan, have made it the richest small country in east Asia. Work is in progress on multi-million dollar construction projects to mark independence when the Muslim Sultan, Sir Hassanal Bolkiah, will become supreme ruler of Brunei ●



Arranging the table for dinner at the Gurkha officers' mess in the Seria oilfield. Above right, a new house on stilts is built around the existing one. Right, the new royal palace under construction. It will have 2,200 rooms and will cost at least US\$580 million.

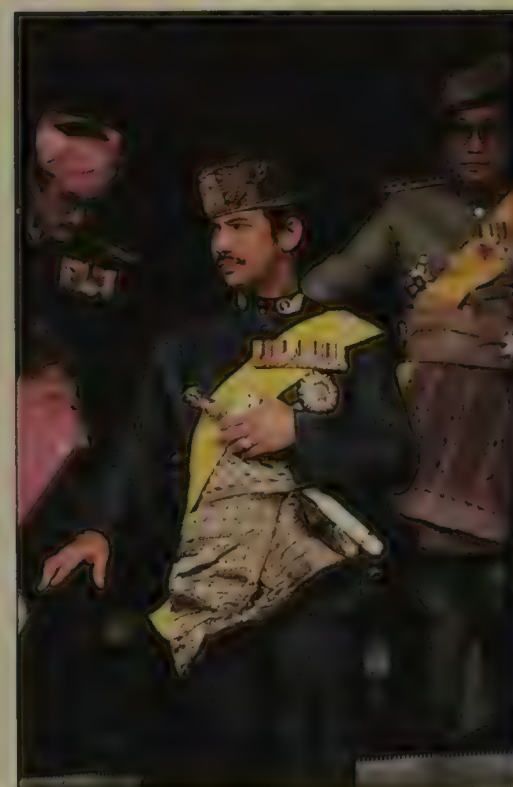


British wives at a military review parade. Right, Chinese at an annual ceremony at their cemetery. The Chinese comprise about a third of Brunei's population.





Left, Bandar Seri Begawan, the capital of Brunei, with its central gold-domed mosque. The traditional water village on the Brunei river with a population of about 25,000 contrasts with modern offices, shopping centres and traffic-congested streets on dry land.



Above, the Sultan of Brunei, 37-year-old Sir Hassanal Bolkiah. His father, Sir Omar Ali Saifuddin (rear right) abdicated in 1967. Top, the Sultan's second wife at a parade of the Pasokan Askar Wanita, the women's corps of which she is commandant.



Champion Seven oil platform, 75 miles north-east of Seria, pumps 50,000 barrels of oil a day. Left, an Iban Indian girl in the doorway of her home.

HAPPILY, THE BUCHANAN BLEND IS STARTING TO SHOW ITS AGE.



A little extra maturity makes remarkable differences to whisky. That's why the minimum of 3 years maturing necessary to become a "Scotch Whisky" is not enough for the quality brands.

It is exactly this pursuit of excellence which ensures that the youngest whisky in The Buchanan Blend is a full 8 years old – a fact now proudly displayed on the bottle.

Of course, you can find even older whiskies, but generally at much higher prices.

It is simply The Buchanan Blend's lot to be somewhat superior among the good quality brands.

ANOTHER AGE

Apart from the new label, The Buchanan Blend has long shown its age in a quite different sense: it is one of the earliest of the great whisky names still enduring.

Back in the 1880's, whisky was unpopular outside Scotland.

It varied widely in quality and strength and many attempts were being made to balance the drink by blending.

One of the first men to succeed with such a blend was James Buchanan, once a £10-a-year Glasgow shipping clerk. His new "Buchanan Blend" was a smooth

marriage between the consistency of grain whiskies and the character of malt whiskies.

And its success was rapid and vast.

The Buchanan Blend became a favoured drink everywhere from Music Halls to noble households and founded a world-wide export market.

While James Buchanan went on to become a Peer, a philanthropist and the owner of two Derby winners.

THE BUCHANAN BLEND TODAY

The Buchanan Blend may not be the easiest brand to find in the shops. But it rewards the determined seeker.

As already mentioned, the youngest whisky in the Blend is a full 8 years old.

Which is rare even among the good quality brands.

And another distinctive difference is the goodly measure of matured malt whisky that can be tasted in every dram of The Buchanan Blend.



THE
BUCHANAN
BLEND
THE SCOTCH OF A LIFETIME

The female doctor's dilemma

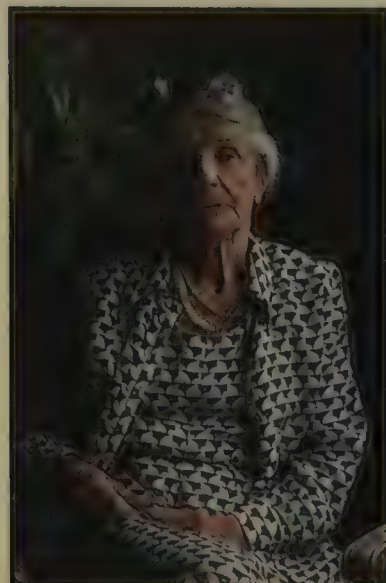
by Allegra Taylor

Nearly half the students entering medical schools today are female. Yet only a fifth of Britain's GPs and little more than a tenth of all consultants are women. Seven of those who made it to the top look back on their own struggles and suggest that success is a matter of choices.

Photographs by Nancy Durrell McKenna

From biblical times women have practised the healing arts. There were women doctors in ancient Egypt, in classical Greece and Rome. In the 10th century the famous medical school at Salerno near Naples had women students; in 16th-century England there are records of women taking qualifying examinations and practising medicine.

Then equality and emancipation took a backward step, attitudes about women's role in society changed and for nearly 300 years they were virtually excluded from the medical profession



"I have never found being a woman was a disadvantage and I've always been listened to with equal respect, except in the early days..."

DAME JANET VAUGHAN

except as low-status midwives, usually portrayed as drunken hags. Women healers were often reviled and persecuted as witches.

The first woman doctor in the British Isles had to disguise herself as a man to get into medical school. Dr James Barry kept the secret of her sex all her life and had a successful career as a physician in the British Army where she was honoured for distinguished service during the Battle of Waterloo. Only after her death in 1865 was her true sex, and the fact that she had had a child, revealed.

In the late 19th century, after a long struggle against bitter opposition, women once again won the right to train and qualify as doctors. Male colleagues were outraged: "The great administrative faculties are not found

in women... home is her place, except when like the star of the day she deigns to issue forth to exhibit her beauty and grace to the world... she has a head almost too small for intellect but just big enough for love." Thus an obstetrics text book published in 1848. In 1870 a Dr Bennett wrote in *The Lancet*: "Women are sexually, constitutionally and mentally unfitted for the hard work and heavy responsibility of general medical and surgical practice... what right then have women to claim equality with men?"

Only after the Second World War and the formation of the National Health Service were all medical schools required to become co-educational. Dame Janet Vaughan was the only woman member on the committee appointed in 1944 to re-organize medical education in England. "Many medical schools thought that training women was a waste of money, so we made it a condition for getting grants and that soon changed their minds!" she remembers with pleasure.

Dame Janet, now 84 years old, has had a distinguished career in haematology and scientific research, and only last year published a definitive study on the physiology of bone. In her youth it was much harder for a girl to be taken seriously: "I went to a school for young ladies and my headmistress wrote to my father when I was 17 saying I was too stupid to be worth educating. I'd been taught no science, only a little ladylike botany with floral diagrams, but I managed to get into Oxford and plunged into a course on Chemistry, Physics and Zoology. I discovered I loved it and sailed along after that."

She went down in 1923 with First Class Honours in Natural Science and Physiology and a scholarship to University College Hospital. She also had the good fortune to work with the man who discovered the cure for pernicious anaemia and did the first liver extract in this country—"rather rough-and-ready research in those days with borrowed mincing machines".

Then came a series of fellowships, marriage to David Gourlay and the birth of their two daughters. "Of course there are always conflicts between work and home but I learned to compartmentalize my life like a man does. It can be done and I get fed up with women who moan on—they don't organize themselves. I have never found being a woman was a disadvantage and I've always been listened to

with equal respect, except in the early days when they didn't take women students at the London Hospital, but they legally had to take me because I was a Beit Scholar. They made me eat with the secretaries but it didn't bother me—I had my facilities and I just got on with my work."

During the war Dame Janet applied her talents to the needs of the time. She found a way to store blood and ran the North-west London Blood Supply Depot and the Naval Blood Transfusion Service. Her work on plasma transfusions saved the lives of many badly burned pilots. "The war was an exciting time for medicine, you could do things then that you'd never dared. Necessity forced action."

After the war Dame Janet was invited to become Principal of Somerville College, Oxford, and while there

did her major work on the effects of radiation on blood and bone. In 1979 she received the ultimate honour—Fellowship of the Royal Society. "That is the thing I value most," she says. "It has such a lovely historical quality—to sign the same book Wren signed."

In retirement Dame Janet remains full of energy. "Old age is maddening but there's still quite a lot you can do. I garden and I visit my dodderly old friends, but my thirst for scientific knowledge hasn't abated. I go to the library at 8.30 every morning and spend three hours reading up on all the latest developments. This is what I love and it keeps me sane having something else to think about, apart from whether the fishmonger's got any fish."

Dr Cicely Williams, pioneer ➡➡➡



"You can do so much with nothing if you don't stick too rigidly to what you were taught in a lecture room and learn to play it by ear."

DR CICELY WILLIAMS

The female doctor's dilemma

in paediatrics and tropical medicine—by her own definition a “mud-hut doctor”—was born 90 years ago in Jamaica. “I was the middle one of three girls and the very plain one,” she told me. “Father wanted one of his daughters to be a lady doctor and I volunteered aged five. I’ve never regretted it, it’s the most interesting thing one can do.”

It was difficult to get to England to study medicine and she worked her way across America, finally getting a passage on a troop ship in a convoy in 1917. “In those days women couldn’t get degrees but you could get round that by doing the qualifications of the MRCP and the LRCS and the Oxford Finals in physiology. After the First World War they started to give degrees to women and I got my BA on the first day any women in the world were qualified from Oxford.”

Jobs for women were practically non-existent. Hospital posts went to the men coming back from the war. Dr Williams applied to 60 different places before being taken on by the South London Hospital for Women, where she got involved in paediatrics.

As a Jamaican she was interested in tropical medicine and wanted to return to Jamaica to practise there, but they refused to employ women doctors. Instead, in 1929, she became the first woman in the British Colonial Medical Service and was sent to Ghana where she did her classic work in identifying and naming kwashiorkor, the protein-deficiency disease in children. She also developed her then quite radical philosophy that child health and family care are inseparable. “You can do so much with nothing if you don’t stick too rigidly to what you were taught in a lecture room and learn to play it by ear. It’s vital to get the mother interested and involved. Nobody but a mother can help the child to full recovery.”

She was always open-minded and unconventional, willing to compromise and improvise and to find out what she could learn from local witch doctors. As a friend of hers puts it: “It’s only now that the World Health Organization is saying, ‘Use whatever indigenous medicine you have’. But Cicely did this in the 1930s. That’s what I call a prophet.”

Then Dr Williams was transferred to Malaya, and during the Second World War spent a dreadful three and a half years in a Japanese prison camp where at least she was able to tend to the women and children and alleviate some of the suffering. “I’m proud to say we had 30 babies born, 30 babies were breast-fed, and 30 babies survived,” she told me.

In a career that has spanned the best part of a century Dr Williams has travelled widely and received many honours. Last year, at the age of 89, she went to Nepal to give the oration at the opening of the paediatric society of



“... a single woman ... can get on at the same rate as a man but it’s difficult ... to manage the conflicts of family life and professional obligations.”

DAME JOSEPHINE BARNES

Kathmandu. “During one speech of welcome they said they admired my scientific work—and I said, ‘Please, not scientific, call it the arts and crafts of medicine’.”

Dame Josephine Barnes, leading obstetrician and gynaecologist with a formidable list of honours, crowned her career in 1979 by becoming the first woman president of the BMA. She grew up in Oxford, the eldest of five children, saying she wanted to be a doctor—and that was that.

“My mother was a professional musician, so I grew up with the idea, unusual at the time, that it was perfectly normal for a woman to have a career,” she recalls. “Although entry for girls to medical school was not easy, I was lucky to be accepted at Lady Margaret Hall. My ambition was to become a consultant at a London teaching hospital but it was 24 years before I was finally appointed the first woman consultant on the staff of Charing Cross Hospital.

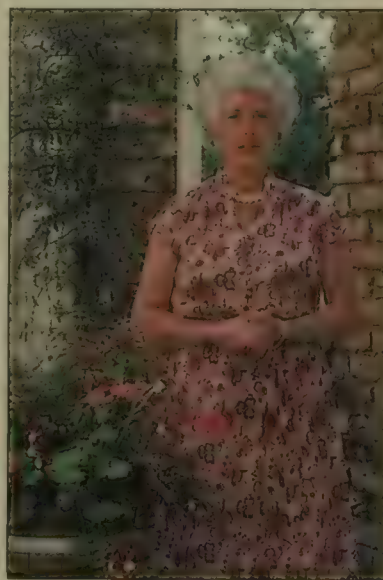
“I would say that a single woman, providing she’s well enough qualified, can get on at the same rate as a man but it’s difficult and very hard work to manage the conflicts of family life and professional obligations.”

She has three grown-up children and breast-fed them all when they were babies. She carried on working until the day they were born, and resumed two weeks later. “I was determined that I should always be available to my patients, and that meant organizing my house and employing a lot of people so it was covered 24 hours a day. To give up medicine for any reason at any time is a disadvantage,” she says. “There’s such a ladder that if you fall off or miss a few rungs it’s almost impossible to get on again.”

Dame Josephine has devoted her life to improving the lives of women and their babies. She has campaigned for abortion rights, contraception and cancer prevention and is a great champion of women’s rights. She was president in 1966-67 of the Medical Women’s Federation which looks after the interests of women doctors and

provides a forum for discussion of their problems.

Deeply committed to the National Health Service all her life, she has nonetheless enjoyed being “off the treadmill”, as she puts it, since her retirement in 1977. She still does some medical work, travelling, advising, examining, lecturing and writing books. She says: “If I have any regrets it’s that I wish I’d had more time to spend with my family—the eternal dilemma of the woman doctor. At



“Organization is the key word, I think. If you can’t organize you can’t be a woman in any profession.”

DR LOTTE NEWMAN

times great effort of will was needed to go to work or to deal with an emergency while leaving a sick child at home, but I don’t think I could have lived my life any differently.”

The current Honorary Secretary of the Medical Women’s Federation and the only elected woman member of the Council of The Royal College of General Practitioners is Dr Lotte Newman, mother of four and GP in a busy London group practice.

She is an energetic and tireless spokeswoman for the cause of women in medicine and believes it is still a

chauvinist male field—to the patient’s cost. “It’s not just because women drop out to have babies, they’re just not appointed. Why? Because there are so few women on the college councils making the selections.

“Women doctors have such a lot to offer and they do practise in a different way. They tend to be less arrogant and authoritarian, more intuitive, more inclined to listen—especially in regard to women’s problems and in bridging language and cultural barriers. The great majority of our patients are women, they register the family, they bring their children and they live longer. As they have become more aware and verbal about their problems they have come to realize how inadequately they often get treated by men.”

From her talk you might imagine a fierce tub-thumping feminist. But she is a gentle, pretty, motherly woman with a long and happy marriage. “Luckily my husband is the most lovely supportive man,” she says, “but guilt is the great problem of all women professionals. I tried never to miss a parents’ day or a sports day but you can’t have your cake and eat it. If you want to work you must be competitive with men, you must do your own night calls and employ enough domestic help. Initially I was paying out as much if not more than I earned.”

Among the many issues for which the Medical Women’s Federation fights are the grossly unequal areas of tax relief, pension rights, and personal health insurance. They have also initiated part-time training opportunities, retainer schemes and refresher courses. Dr Newman is their representative on the EEC committee of the BMA and has frequently lectured abroad on the subject of women in medicine and the kind of developments she would like to see in general practice. She loves being a GP, its variety and the opportunities it provides to create a better “partnership” between patient and doctor.

“It takes more time to explain than to write a prescription, but as people become more interested in taking greater responsibility for their own health, hopefully there will be more talking and less drugs. I try to make time. I’ve taught myself not to worry if things run late. I usually catch up by midnight or lam.

“Organization is the key word, I think. If you can’t organize you can’t be a woman in any profession. That doesn’t mean that one’s system doesn’t break down occasionally, just that one tries to conceal the flaps from all but your nearest and dearest.”

Dr Celia Oakley, Consultant Cardiologist and Honorary Senior Lecturer in Medicine at Hammersmith Hospital, and author of more than 100 publications with such titles as *Cardio-selective beta adrenergic blockade in hypertrophic obstructive cardiomyopathy*, is a woman of piercing intelligence with no patience for those who feel they have been held back from achieving their full potential.



"The real problem is that women don't want to devote the same amount of time to medicine as men do—but they still want the same sort of success."

DR CELIA OAKLEY

"There is no adverse discrimination in any way. The real problem is that women don't want to devote the same amount of time to medicine as men do—but they still want the same sort of success."

"If a woman has *chosen* to spend a lot of time on her family she shouldn't get annoyed if she can't get a decent job—she doesn't deserve one. If she'd been a man and a part-time mountain-climber she wouldn't have made a consultant grade either. It's choices. A woman who tries to do both has to be prepared to make arrangements for her family so that she remains entirely competitive with men and doesn't have to keep rushing off because her child's forgotten the front-door key."

Clearly she has not made herself popular at conferences about women in medicine. She is not a member of the Medical Women's Federation and disapproves of part-time training schemes. "Do you want to be operated on by someone who's spent 10 years getting trained because she only did it part-time or someone who's got very good because they've had a lot of practice?" she asks.

She is married to a radiologist who has always encouraged her, and they have two daughters aged 17 and 22. "It would have bored me silly being a full-time mother. As it is I have enjoyed my children enormously part-time, the way a father does, and we have always had a very good relationship."

Celia Oakley decided to specialize in cardiology after being captivated by the brilliant Dr Paul Wood in her early days. Her main interest is in the diagnosis of all types of heart disease and in the new non-invasive diagnostic techniques such as ultrasound echocardiography.

She sees no contradiction in working both in the National Health Service and in private practice. "It's made me a better doctor and given me different viewpoints," she says. "In hospitals the more senior you become, the less you do, until in the end you become totally incompetent. In private practice you once again have to do everything your-

self and you have more time to talk to patients. I'm learning all the time.

"Very, very rarely I've had a patient who's gulped and said, 'I didn't realize you were a woman'. I invariably reply, 'Well do go and see one of my assistants, they're all men'."

Another dynamo and great friend of Celia Oakley's is Professor Dame Sheila Sherlock, leading authority on liver disease, Professor of Medicine and Honorary Consultant Physician at the Royal Free Hospital in Hampstead. She has had many firsts, such as having been the youngest woman to be elected FRCP and the first to lecture at the 200-year-old Royal Medical Society.

Things were still pretty tough for women in the early 1940s, and although she was the most brilliant student of her year in Edinburgh, the Royal Infirmary admitted no women residents. Her professor wrote to the Post-Graduate Medical School in London, "If you get Sheila Sherlock as your house physician you'll be darned lucky!" They did and they were. Nonetheless she, too, has scant sympathy for the women's movement, is not a member of the MWF and disagrees with many of their aims. "I think we



"It's essential that we regard the right to choose as the primary thing. Nobody should feel that staying at home to raise a family is in any way a cop-out."

AVERIL MANSFIELD

ought to fight on merit alone. I'm not a feminist and I don't believe a woman has to be better than a man to succeed—just better than the best."

She is maddened and disappointed by the number of brilliant young women students who settle for second-rate careers. "We don't set our sights high enough. Women students are always the best and they work like crazy, then they graduate and say, 'Oh Mummy, isn't it wonderful, I've done it', then they stop and read women's magazines which tell them they must stay at home with their babies until they're five. Of course you want to spend time with your children, but it doesn't mean you can't have a nanny like the Princess of Wales."

Dame Sheila is married to a physician and they have two daughters. "I worked right up till the last minute before they were born because I *wanted* to. It was never really a conflict and I was back at work within a couple of weeks. They are very loyal and devoted children and I honestly don't feel they've missed out on anything. But it is vitally important to have a sympathetic and supportive husband."

She believes the low proportion of top women doctors is the fault of the women themselves. "They lack ambition. Perhaps the changes will come about through education. They must be told: 'Go for the top jobs; don't give up lower down the rungs'."

When she retires there will not be one consultant woman physician on the staff of the Royal Free.

Of the 927 consultant general surgeons in England and Wales today, only nine are women. Averil Mansfield is even more rare. A calm, modest, sweet-faced woman, she is the only consultant vascular surgeon in Britain. "I put aortas into people and plumb the arteries to the brain etc," she says cheerfully. "I always wanted to be a surgeon and I've had a lot of help and encouragement along the way. Although to my ordinary working-class family it seemed an enormous and unrealistic ambition, once they realized I was determined they gave me every support."

"At one stage a professor advised me to give up. He told me I was wasting my time just because I was female and wanted to do surgery but that was one of the best stimulants I ever had—I *had* to prove him wrong!"

She believes the women's movement has had a detrimental effect in making women feel dissatisfied and cheated if they don't achieve "success" or go out to work. "It's essential that we regard the right to choose as the primary thing. Nobody should feel that staying



"I'm not a feminist and I don't believe a woman has to be better than a man to succeed—just better than the best."

DAME SHEILA SHERLOCK

at home to raise a family is in any way a cop-out. It's a valuable, useful and fulfilling job as well."

She does not have a family but is sympathetic to women who work and bring up children, although she warns: "You don't have to choose such a difficult ladder as surgery. It's a very demanding profession. It means working all the hours God sends and you have to look at it squarely and ask yourself, 'Is it worth the effort involved?'"

She, too, does not belong to the MWF, largely because she feels that women should not regard themselves as a special case. She is anxious not to let her female colleagues down, but believes there is no room for part-timers in surgery. "They would lose what I regard as an essential continuity in the care of their patients. You must be able to give 100 per cent commitment. There isn't an 'on' and an 'off' time."

With the current high level of medical unemployment and plenty of applicants for every job, the dilemma facing selection committees is: 'Will a woman be as single-minded and dedicated as a man? Can we afford to take the risk?' Averil Mansfield comments: "We who have consultant jobs bear an enormous responsibility for the sake of the women coming after us. No one must regret appointing us. We're terribly lucky, those of us working today. We're easily accepted into the profession and we owe a lot to the pioneers. Our struggle is nothing compared to theirs." ●

According to Autocar, the 911 Turbo is the fastest ever production car to accelerate to 120mph. In 17.8 seconds.

It is also the fastest ever production car over the standing 1/4 mile. In 13.4 seconds.

On the other hand, the new Porsche 928S series 2 packs even more power. Yet whilst the power of the Turbo still demands respectful application, the power of the 928 is more forgivingly delivered. Because the original brief for Project 928 called for a supercar of a very different disposition.

To transport you and three companions very

rapidly, very safely, over long distances. In total luxury. Without stress. Without strain. Which of course is exactly what the 928S series 2 does. With consummate ease.

Technically, this latest 928 has no peers. The series 2 sports a new 4 speed automatic transmission system. Perfectly matching the increased output of the all alloy, 4.7 litre, V-8 power plant. A unit that is hand built with longevity in mind. Which is why each cylinder wall is surfaced with half a million tiny silicon crystals.

Fuel monitoring is by the very latest LH Jetronic injection system. To supply 400 Newton

metres of maximum torque. Consumption conserved by automatic cut-off. Further reduced by an air conditioned cool fuel supply.

Braking is by the latest development in anti-lock systems.

For the first time ever on a Porsche. For only now, following considerable refinement, does this system match the Porsche standard.

And, because the 928S series 2 has 50/50 weight distribution, negative roll radius and a lower centre of gravity, the full benefits of ABS braking are at last realised.

So the 928S series 2 is safe.

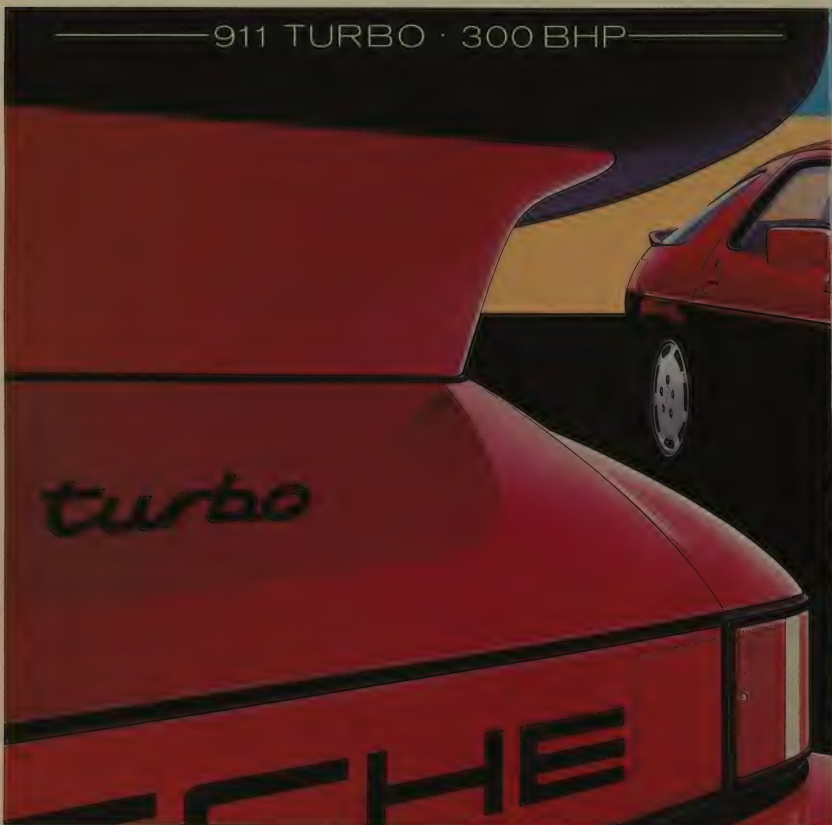
And rapid. 0-60 in 6 seconds. On to 160mph. And mean. 27mpg at 75mph. 32.8 at 56mph. 16.9 around town. And whilst technically bristling, it's totally reliable.

Because it's a Porsche there's a 2 year unlimited mileage warranty. A 7 year anti-corrosion warranty and 12,000 miles between services.

Luxurious? Suffice it to say the glove compartment is air conditioned.

So which is it to be? Tornado or Concorde? The 911 Turbo at £33,878? Or the 928S series 2 at £30,679? Arrange a test flight at your nearest Porsche Centre.

911 TURBO · 300 BHP



928S SERIES 2 · 310 BHP



ONE FAMILY ONE STANDARD



ONLY THE FOLLOWING ARE OFFICIAL PORSCHE CENTRES. ■ GREATER LONDON: A.F.N. Isleworth 01-560 1011. Charles Fottell, Mayfair 01-629 6266. Charles Fottell, Barbican 01-420 0776. Motorline, Chelsea 01-861 1234. ■ SOUTH EAST: A.F.N. Guildford 0483 39448. Mayes Garages, Basingstoke 040 381 9341. Main Car Concessionaires, Henley 04942 7811. Waldron, Maidstone 0622 663838. ■ SOUTH & SOUTH WEST: Hedderley & Dawkins, Bournemouth 0202 250282. Dick Lovett, Marlborough 0672 52381. Parks, Exeter 0392 32145. ■ WEST MIDLANDS: Monarch Cars, Warwick 0246 491731. Slenford Motors, Stourbridge 038 482 2471. ■ EAST MIDLANDS: Roger Clark Cars, Narborough 0533 848270. Gordon Lamb, Chesterfield 0246 459111. ■ EAST ANGLIA & ESSEX: Lancaster Garages, Colchester 0206 48141. Lancaster Garages, Norwich 0603 401614. ■ NORTH EAST: J.C.T. 650, Leeds 0552 508454. Gordon Ramsay, Newcastle-upon-Tyne 0632 612591. ■ NORTH WEST: Ian Anthony, Warrington 0562 526392. Ian Anthony, Bury 061 781 2222. Parker & Parker, Kendal 0539 24331.

■ SCOTLAND: Glen Henderson, Ayr 0292 82727. Glen Henderson, Glasgow 041 943 1155. Glen Henderson, Edinburgh 031 255 9286. ■ WALES: Dwyer Garages, Colwyn Bay 0492 35455. Howells of Cardiff, Cardiff 0222 195235. ■ NORTHERN IRELAND: Heale, Agnew, Glenormley 02393 7111. ■ CHANNEL ISLANDS: Jones' Garage, Jersey 0534 26156. ■ AUTOCAR AUTOTEST 30th April 1983. DISEASE: 928S series 2, mpg (l/100km) Urban: 16.9mpg (16.7) Constant 56mpg: 32.8mpg (8.6) Combined 27mpg (10.5). The 1984 Porsche model line up includes the 4 cylinder 924 Series from £10,880 & 944 Series from £10,309. The 6 cylinder 911 Series from £21,464. The 8 cylinder 928 Series from £30,679. Prices (1983) exclude number plates. The Porsche badge is a registered trade mark of Dr Ing h.c.f. Porsche AG. Porsche Cars Great Britain Limited, Richmond Avenue, Reading, RG1 8PH. 0734 595411. For tax exempt personal import enquiries 0734 595411.



THE FAMOUS GROUSE
COUNTRY OF ORIGIN - SCOTLAND. NOTED FOR
ITS CHARACTER AND DISTINGUISHED APPEARANCE



Quality in an age of change.

Venetian art in the 16th century

by Edward Lucie-Smith

A major exhibition at the Royal Academy celebrates the great age of Venetian masters whose technical innovations and individuality of expression have kept their appeal fresh.



PRADO, MADRID

The Entombment of Christ, 1559, by Titian; oil on canvas, 54 by 69 inches.

Unlike other schools of art, Venetian 16th-century painting has consistently maintained its reputation. There has never been a moment when the great Venetians were out of favour, whatever the prevailing orthodoxy. The Royal Academy's exhibition *The Genius of Venice 1500-1600*, which opens on November 25 and ends on March 11, 1984, is certainly one of its most ambitious since the war. It will confirm feelings already aroused by the familiar Venetian masterpieces permanently on view in Britain, and especially by those in the National Gallery, which ought to be revisited in conjunction with this show.

Venetian painting remains apparently accessible to a modern audience, while other Renaissance art has become remote, because it marks the

beginnings of a technical revolution whose consequences are still felt. Painting in oils had been invented before the appearance of Giorgione and the young Titian, but oil-painting on a canvas support was a different matter. It was the combination of oil-painting and a matt and relatively rough-woven support (as opposed to a panel smoothly prepared with gesso) which gave Venetian pictures of the 16th century their particular character. Paint was now applied to a brown ground of mid-tone, rather than a white one. Highlights were opaque, rather than transparent. And colour was applied in blots and patches, without defined edges, so that it became dominant over drawing. Giorgione is

said to have declared that the only way to draw was with colour on the canvas itself. The colour of the thing to be represented was also its form—the two could not be usefully separated.

The Venetians accepted this new technique because the damp Venetian climate was inimical to painting in fresco, which never dried properly and immediately faded; and Venice remained an *entrepôt* and trading city. Works of art were commodities, and paintings on canvas had great advantages for the merchant and his customer: they were lighter, less bulky and easier to transport without damage than panels. The majority of Titian's late works were carried out for non-Venetian clients. His finest late

paintings, those entirely by his own hand, went to King Philip II of Spain, which is why Titian is better represented in the Prado than in Venice.

The Royal Academy has been fortunate in being able to borrow from the Spanish authorities one of the key pictures which illustrates Titian's relationship with his royal patron—*The Entombment* of 1559. By the time Titian dispatched this to Philip II he had reached a position of being free to submit almost anything he pleased, in the knowledge that it would be understood and accepted. Nevertheless at the moment when *The Entombment* left him he was still not sure how far he could push this particular freedom. The sumptuous colour was almost bound to appeal, but the extreme looseness of the handling might ➤➤➤

FINE OLD MASTER PAINTINGS

Tuesday 6 December at 11am



Rosalba Carriera (1675-1758) Venetian School.
Venus. Pastel, 40.5 x 14 cms.

Viewing: four days prior.
Illustrated Catalogue: £5.50 by post.
Enquiries: Brian Koetser Ext 325.

The departments are now accepting items for sale in 1984.

7 Blenheim Street, New Bond Street, London W1Y 0AS. Tel: 01-629 6602.

LONDON · NEW YORK · GENEVA
Forteen salerooms throughout the United Kingdom.
Members of the Society of Fine Art Auctioneers.

Venetian art in the 16th century

not do so. Philip's enthusiastic reception of this and other pictures sent at the same time gave Titian the confidence to paint a further series of masterpieces which culminated in the astonishing *Rape of Europa* now at Fenway Court, Boston.

In painting *The Entombment*, Titian was following standard Christian iconography fairly closely. Another aspect of Venetian art which makes it seem "modern" is the artists' attitude towards subject-matter. Venice was the city which felt the impact of the Counter-Reformation less strongly than any other area of Italy, thanks to its political independence and in particular to its independence of the Papacy. Veronese's farcical confrontation with the Inquisition, when he was accused of impiety in painting a *Last Supper* which contained a jester and other indecorous figures, resulted neither in the destruction of the work nor in its alteration as the Inquisition demanded, but in a simple change of title—the *Last Supper* became *The Feast in the House of Levi*. Clearly for the artist one banquet was as good as another.

The happy hedonism of Venice led to a wealth of erotic subjects, much approved by royal collectors who might have forbidden them to be painted in their own territories. Giorgione and Titian made the female nude one of the touchstones of Venetian art, and nearly all the great Venetians followed their example. The exhibition contains one of the greatest of all Venetian paintings featuring the female nude—Palma Vecchio's *Diana and Callisto*. It seems clear that this title, though sanctioned by long tradition, is not original. The picture did not come to birth as the faithful illustration of a myth. It is rather an almost subjectless caprice—a collection of pin-ups in a landscape. The title was given to it afterwards, to make the picture "decent", in much the same spirit as Veronese changed the designation of his work.

The Venetian painters exported their works, just as other Venetian manufacturers exported luxury commodities, such as the exquisite glass for which the island of Murano was famous. In fact, the painters continued to be organized more like craftsmen than fine artists, in a guild which also included artisans such as gilders, embroiderers, mask-makers and sign-painters. There was some chafing about this, but Venetian studios were characteristically family *ateliers*, producing a guaranteed product. There was clearly a well-established practice of painting pictures not to commission but for stock. Stock items tended to be either devotional works of moderate size, or pictures of pretty girls, clothed or unclothed. A *Repentant Magdalen*, the popular bust-length design from Titian's studio showing the saint clad



only in her own long hair, would serve both religious and secular appetites.

Paradoxically a supportive workshop system and even the custom of keeping certain pictures for stock, so that any particularly importunate client could be fobbed off at short notice, gave major artists the freedom to explore their own creative individuality. Venice was not only the centre of a technical revolution; it was also one of the places where painting first became a recognized and legitimate medium for self-expression. There is no better example of this than the work of Tintoretto, the last of the great 16th-century masters. His *Judith and Holofernes* from the Prado displays his constant search for new solutions. What the Royal Academy exhibition cannot demonstrate is quite how far that search was carried. For that one would have to transport the whole of the Scuola di San Rocco.

The story of how Tintoretto got his foot in the door at the Scuola is revealing. He was invited to take part in a limited competition for the decoration of a ceiling in the Scuola's *albergo*—or headquarters. His competitors, who included Veronese, arrived with ➡



Judith and Holofernes, c 1555, by Tintoretto; oil on canvas, 23 by 47 inches. Top, *Diana and Callisto*, c 1529, by Palma Vecchio; oil on canvas, 30½ by 48½ inches.

Venetian art in the 16th century

sketches showing what they meant to do. Tintoretto unveiled a newly completed canvas which he had secretly had put in place in the central compartment of the ceiling, and threatened that if the job went to someone else he would make an offering of his painting to St Roch, the Scuola's patron—a gift which it would be impossible, on religious grounds, for the confraternity

to refuse. One member actually offered to pay 15 ducats to the subscription for the work provided that another artist was chosen, but Tintoretto got his way. He continued to work for the Scuola and after some years came to an arrangement with them that, in return for a small pension for life, he would continue work until the whole of the *albergo* and its adjacent church had been decorated, even providing all the materials himself "except for ultramarine"—the most expensive pigment.

This generous arrangement, com-

bined with the tireless originality of Tintoretto's San Rocco compositions, are proof that the artist's real motivation was to have a place where he could follow the dictates of his own imagination, with minimum intervention from outside. The less the Scuola paid him, the less right it had to interfere. With Tintoretto the process of painting had become the important thing, not money, nor the "fame" coveted by other Renaissance artists.

The exhibition contains not only masterpiece after masterpiece, but

painting after painting with an undiminished power to surprise. What could be more wilful, yet in its own way more convincing as a representation of a supernatural event, than Lotto's *Annunciation* from Recanati? The startled cat, which makes the visual link between an almost menacing Angel of the Annunciation and the Virgin who flees from him in horror and rejection, is a small but crucial detail which exemplifies the undimmed freshness of conception found in so much 16th-century Venetian art ●



Venus and Adonis, 1584, by Veronese; oil on canvas, 83½ by 75½ inches.



The Annunciation, c 1527, by Lorenzo Lotto; oil on canvas, 45¼ by 32 inches.

After dinner tradition

In 1792 Thomas Hine, a young man from Dorset travelled to Jarnac – a small town in the heart of France – to work in a cognac house. By and by he fell in love and married the proprietor's daughter, and was subsequently offered a partnership in the firm that currently carries his name. Now quite simply, they produce one of the greatest Cognacs in the world.

In the first years of the 19th century British tall ship traders started to import the rare qualities of the now famous Havana tobaccos. A tradition of refined indulgence perpetuated today by Montecristo.

Enjoying the two together is a pleasure strictly for the connoisseur, and our offer combines the two irresistibly:— a bottle of Hine Antique Très Vieille Fine Champagne Cognac, together with a box of 3 Montecristo Tubos Havana cigars – for just £35.50.

A wonderful gift for a friend or valued colleague, or even better – dare we suggest – as a self-indulgent gift for yourself.



Entre Nous Wines Ltd, 17, Thame Park Road, Thame, Oxon OX9 3PG.

Please send me set(s) each containing one bottle of Hine 'Antique' and one box of Montecristo Tubos cigars at a cost of £31.00, including VAT. Plus £2.50 for post and packing.

I enclose my cheque for £....., payable to Entre Nous Wines Ltd. or otherwise please debit my ☐ Diners Club, ☐ American Express, ☐ Access number

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

This offer applies to the UK mainland only. Allow 21 days for delivery. Offer closes 31 March 1984.

Signed _____

Name _____

Address _____

Entre Nous Wines Ltd,
17, Thame Park Road,
Thame,
Oxon OX9 3PG.

Registered in
England No. 900496



THE COUNTIES

Robert Blake's

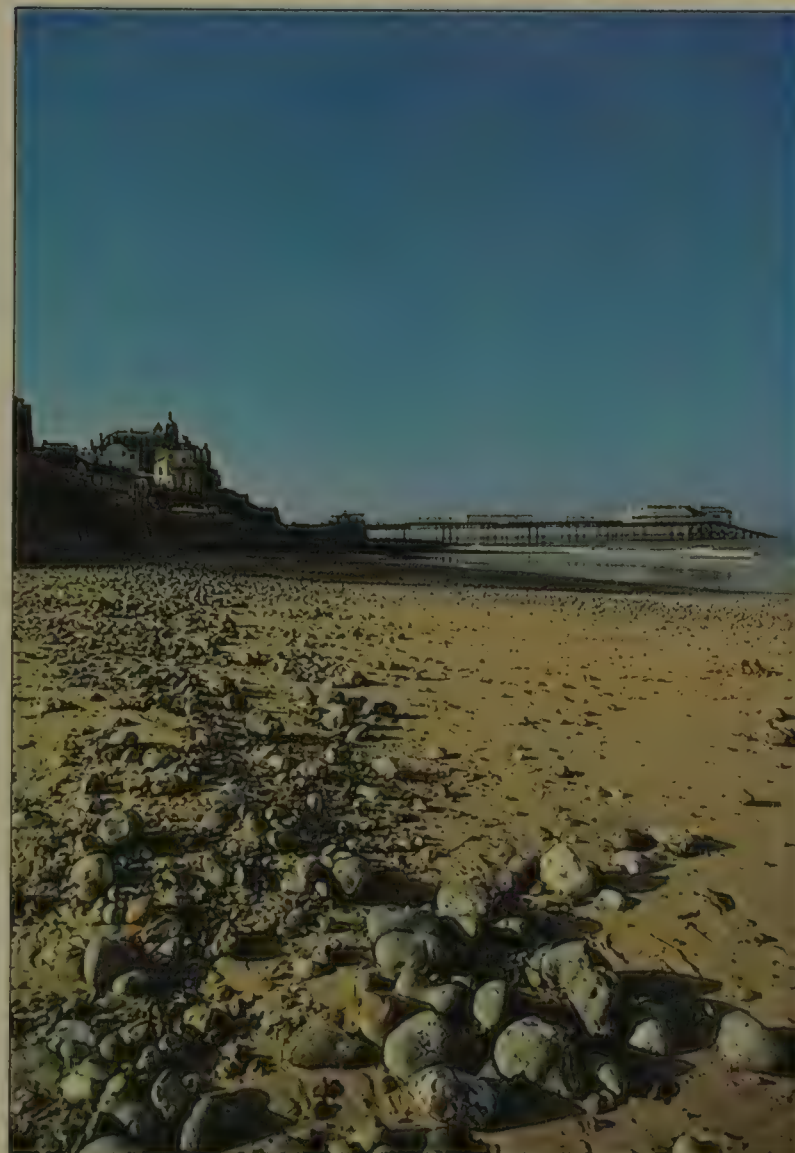
NORFOLK

Photographs by Trevor Wood

"Very flat—Norfolk," says a character in Noël Coward's immortal comedy, *Private Lives*. It is perhaps the most famous comment made on this county and it has the advantage of being true. No part of Norfolk rises to more than 350 feet above sea level, most of it is under 150 feet, and it shares with Cambridgeshire the feature of having a few areas that are actually below sea level. Statisticians will note that Norfolk, like the rest of East Anglia, is one of the driest parts of England, with an average rainfall of less than 30 inches. They may also note that as it covers some 2,000 square miles it is also one of the largest of the old counties, surpassed only by Yorkshire, Lincolnshire and Devon. Although Norfolk yields little joy to those who hanker after rocky gorges, mountain peaks, dashing torrents or even rolling downs, its landscape nevertheless has a charm of its own. For though it is flat, it is not so flat as Holland or the Fenland, except insofar as a part of the Fenland is enclosed by its western boundary.

There are gentle undulations which it would be an exaggeration to call valleys, so gradual are the slopes, but they have a great charm for those with eyes to see. There are long perspectives and notable views. From my own house, only a few feet above the Yare, I have a view of a horseshoe bend of the river, one of the southernmost Broads and finally cornfields on the horizon. You have a feeling of space in Norfolk and an awareness of great skies. The dry air not only makes for a general sense of well-being—I always feel more alert there than in the torpid damp of the Thames Valley—but it also lends a peculiar clarity to the scene. The fact that so many English landscape painters came from East Anglia is not accidental. As for Norfolk it has its own particular coterie, the famous "Norwich School" whose leading exponents were John Crome and John Sell Cotman, supported by much other talent. But the Norfolk landscape has no obvious appeal. It is anything but "picturesque" or "pretty". You have to live with it to appreciate its subtleties.

For this and other reasons Norfolk does not greatly attract foreign visitors. The tourists in this quintessentially English county are usually themselves English. American and Continental visitors on a short holiday often confine themselves naturally enough to the usual London, Oxford, Stratford circuit; they do not even go to Cambridge—which is nice for Cambridge. Those with time for a foray from the



The beach and pier at Cromer.

heartlands will "do" Devon and Cornwall, or perhaps Wales, or even Scotland via the Lake District. Norfolk is not on the way to anywhere and it has an exaggerated reputation for cold. In fact being two-thirds surrounded by sea it does not in a hard winter get the severe frosts of the Midlands. A fine summer can be as pleasant there as anywhere in England. But it is true that especially in March and April there are times when a grey sky prevails and an east wind blows unobstructed, save by the Ural Mountains, from Siberia. The spring can be later and the winter longer than in most parts of England.

The visitor who is deterred misses much. Norfolk contains the finest assemblage of medieval churches in any county. It contains magnificent country houses, some of them, like Houghton and Holkham, virtual palaces. Its

smaller market towns—Wymondham, Aylsham, North Walsham, Swaffham—are gems of their kind. Norwich is a genuine local capital with a cathedral which can rival any in the country, a museum which is arguably the best provincial museum in England, and a church, St Peter Mancroft, which in style and situation is truly magnificent. Norwich can boast much else besides. Not for nothing was it for many centuries the second city in the realm. It suffered from bombing in the war, probably more than most cities, but less than most from the vandalism of post-war architecture. Not that it went unscathed. What major city did?

The Norfolk landscape is by no means all of a piece. On its western boundary is Wisbech, sometimes described as the capital of the Fens. The land in this corner of the county is very

like the rest of the Fens and was indeed drained at the same time. Here the ground really is flat, and there are no architectural features to soften the bleak scene. The black soil is the richest in England, pure peat many yards deep. The land was reclaimed from swamp in the 17th century, and except on a few pieces of higher ground—"islands"—there are no old buildings, only square red-brick farm-houses "standing like ships out at sea in the miles and miles of dead flat black Fenland", as John Seymour puts it in his *Guide to East Anglia*. Slightly nearer the sea you move from the Fens to the Marshland. This looks very much the same and is equally flat, but the soil is loam and it has been dry since very early times. The flatness here is relieved by some of the finest churches in England standing like fortresses silhouetted against the sky. West Walton, Terrington St Clement and Walpole St Peter are three of the best; there are many others.

If you move from Wisbech across Norfolk to the east coast there are three main routes: south-east through the Brecklands to Thetford and the Waveney valley which divides Suffolk from Norfolk; due east through the centre of the county to Norwich; north-east to King's Lynn, Hunstanton and round the coast to Sheringham and Cromer.

The Brecklands ("breck" means a very large field) are in their way as idiosyncratic to Norfolk as the Fenland, the Marshland and the Broadland. They are not quite like anywhere else. The land is light and sandy and full of flints, but for agriculturalists from earliest times to the Anglo-Saxon period it was easy to cultivate. Thetford was an important town and centre of a prosperous farming community. Norfolk became part of the Danelaw and King Canute made it his capital. What ruined agriculture in the Brecklands was the great medieval sheep boom: over-grazing reduced the land to a desert. John Evelyn compared it to Libya. By the early 1920s those landlords and farmers who had survived were happy to sell to the Forestry Commission which has planted thousands of acres of pine—Thetford Forest is now the second largest forest in England. It is monotonous scenically but it has brought life to a dead land. Little of the primeval Brecklands survives. One small area is the 30 or 40 acres surrounding "Grimes Graves"—an extraordinary congerie of flint mines dating from neolithic times.

The traveller who goes north- ➤



Norfolk

east from Wisbech encounters a very different scene. King's Lynn itself is a town well worth visiting. Anyone proceeding north from there ought to find time to see three notable houses—Sandringham, built by Edward VII and remarkably hideous; Houghton Hall, a vast Palladian mansion, seat of the Marquis of Cholmondeley, a descendant of Sir Robert Walpole who built it in the 1730s; and Holkham Hall, seat of the Coke family and another Palladian palace. The Cokes, who became Earls of Leicester, descend from the great 17th-century lawyer Edward Coke. The first Earl of Leicester built Holkham and his great-nephew was the famous "Coke of Norfolk" to whom the older history books attribute an exaggerated degree of agricultural innovation. Another Norfolk grandee, "Turnip Townshend" whose forebears built

Raynham, a magnificent 17th-century house near Swaffham, probably has a better claim.

Coke, Townshend, Walpole—we have still not mentioned the greatest Norfolk "worthy" of all: Horatio Nelson, born at Burnham Thorpe on the north Norfolk coast and son of the rector. The rectory, alas, has been pulled down. Relatively few objects survive in Norfolk to commemorate its greatest man, although the Norwich Guildhall has a splendid sword belonging to a captured Spanish admiral which Nelson presented to the city. But he survives in folk memory, and not only in Norfolk—one of the most extraordinary and fascinating naval commanders in the whole of history.

The coast of the Wash from Lynn to Hunstanton is rather desolate. It becomes far more attractive when one turns the corner eastwards. From there to beyond Cley the great features are the harbours and the salt marshes which

Cley-next-the-Sea on the Glaven estuary was a busy port before 17th-century land reclamation. Right, "Grimes Graves", neolithic flint mines in the Brecklands.

divide land from sea, miles and miles of them. It is, as Mr Seymour puts it, "the very paradise of bird lovers, of fishermen, of small boat lovers and lovers of wild places. Nowhere else in England is there a piece of coast remotely like it, and it has a broken, sandy windswept beauty quite unsurpassed." Scott Head and Blakeney Point are two notable nature reserves owned by the National Trust on this section of the coast. After Cley you come to a more orthodox coast of cliffs and beaches. I have never much liked Sheringham and Cromer, though the latter has a superb church. I associate them with childhood Easter holidays when the Siberian blast was at its worst. This corner of Norfolk is higher than the rest, heavily wooded and rather untypical. Cromer ➡



The Perpendicular Church of St Peter Mancroft, which stands at one end of Norwich market square, above. Top right, the town sign Swaffham. The Jacobean Blickling Hall, below, belongs to the National Trust.





Norfolk

crabs are delicious, especially with samphire, a sort of primitive asparagus which grows on the salt marshes.

Some of the churches south of Cromer are magnificent, Worstead perhaps the greatest of them all; and there are two splendid country houses, Felbrigg, bequeathed to the National Trust by the late Wyndham Ketton-Cremer, that most percipient of Norfolk historians, and Blickling, a red-brick Jacobean masterpiece also left to the National Trust by Philip Kerr, 11th Marquis of Lothian.

We are now in east Norfolk. The

other possible route from Wisbech is via Swaffham and East Dereham across the centre. It is the least exciting. There is much of architectural interest but the countryside might be anywhere—prosperous farming land, as most of Norfolk is and usually has been, but otherwise rather dull. As I was born in a village on the Yare, educated at Norwich School and am married to someone from the same area, I must declare an interest. West Norfolk may be more fashionable. North Norfolk with its contingent of holiday cottage occupants from Cambridge may be more intellectual. But east Norfolk with its Broads—that unique Norfolk feature—is my favourite region.

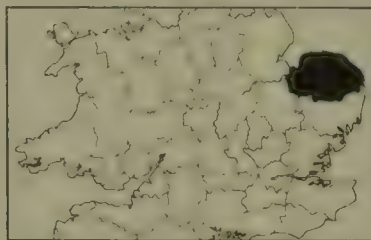
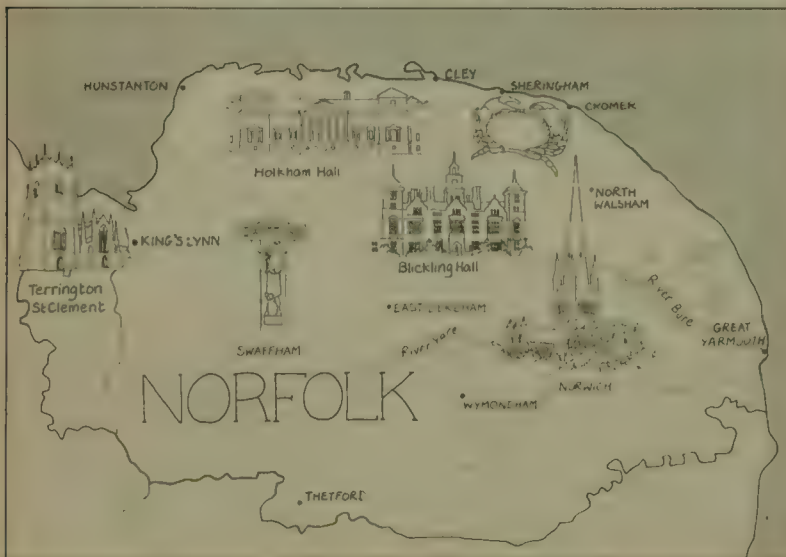
For the Broads lying between the three rivers—Bure, Yare and Waveney—which converge on Yarmouth have no equivalent anywhere else in England or Europe. They are shallow, artificial inland lakes, some of remarkable beauty which, experts now believe, were dug out for peat in Saxon and early Norman times. They are nearly all connected with each other and with the rivers. Norfolk contains some 200 miles of inner waterways. To appreciate the curious magic of these marshy meres one has to go there by sailing or motor boat. There are far too many of the latter, and an embargo will be needed if this most touristy part of Norfolk is not to be killed by the tour-

The Customs House by Henry Bell, 1683, stands on the quay at King's Lynn.

ists themselves.

I can remember in less mechanized days the Norfolk wherries which conveyed cargo between Norwich and Yarmouth or Lowestoft. They had a shallow draft and a high mast carrying a huge black sail without a boom. They could sail incredibly close to the wind and could "shoot" a bridge by collapsing and then re-erecting mast and sail with scarcely a pause. It was a wonderful spectacle. Today only one survives, owned by a special trust. For commercial use the Norfolk wherry is as dead as the tea clipper.

I must end with a word about Norwich. It is only 100 miles from London, but it has a curiously remote feel about it. For centuries people in Norwich and indeed throughout east Norfolk could travel more easily to Antwerp than to their own capital. Norwich was difficult of access from the south. This may account for a self-sufficiency, some might say a certain arrogance, which is to be found in the inhabitants of Norwich, indeed of Norfolk generally. I would prefer to regard it as pride—pride in a long historical tradition, pride in the beauty of a strange landscape, which "foreigners" (or non-Norfolk people) do not appreciate, and pride in a sense of being different from others—which indeed those born and bred in Norfolk certainly are ●



Norfolk

Area

1,326,373 acres

Population

704,900

Main towns

Norwich, Great Yarmouth, King's Lynn, Thetford

Main industries

Engineering, food processing, vehicle manufacture, agriculture, tourism

WHY WE CALL IT THE FIVE STAR HOSPITAL.

1 The finest medical expertise

The Wellington is a byword for medical expertise. Over three hundred of Harley Street's finest consultants regularly utilise the excellent facilities to provide patients with treatment that is second to none.

2 The latest medical technology

The Wellington is internationally renowned for the outstanding nature of its medical facilities incorporating the most up-to-date medical equipment available today. Currently over twenty open heart operations are performed every week making the Wellington one of Europe's major centres for this procedure.

3 The warmest personal care

The Wellington is committed to medical excellence with a human touch. Accordingly the hospital is staffed by highly trained, caring individuals dedicated to creating the best possible environment for speedy recovery.

4 The best for all the family

The Wellington is the largest, purpose built, multi speciality private hospital in Britain. Incorporating 225 in-patient beds and Europe's largest day surgery centre. The Wellington is also unique among private hospitals in providing a full service to the entire family including maternity care.

5 The simplest financial arrangements

The Wellington is now available at no extra charge to all who subscribe to PPP, B.U.P.A., W.P.A. or Allied Medical Assurance at London Teaching Hospital Postgraduate rates and other equivalent insurance schemes. In addition straightforward, easy-to-understand 'set price' payment packages are provided for maternity and cardiac patients.



Humana Hospital Wellington



For more information phone our Medical Liaison Adviser on 01-586 5959 Extension 2704 or write directly to him at Wellington South, Wellington Place, London NW8 9LE. Wellington North, Circus Road, London NW8 9JG. Wellington Day Surgery Centre, 88 Harley Street, London W1N 1AE.



TEACHER'S. A WELCOME AWAITING.

The sinking of the *Scharnhorst*

by John Winton

In the Battle of North Cape, fought 40 years ago this month, the German battle-cruiser *Scharnhorst* was sunk by the Royal Navy after a methodical and tenacious hunt. Of her 2,000-man crew, only 36 survived.



"Every time we hit her, it was just like stoking up a huge fire, with flames and sparks flying up the chimney . . . just as though we were prodding a huge fire with a poker. Tremendous, unforgettable sight!"

So said Lieutenant Vernon Merry RNVR, flag lieutenant to the Commander-in-Chief, Home Fleet, Admiral Sir Bruce Fraser, about events of the late evening of December 26, 1943—40 years ago this month. He had witnessed the final stages of the destruction of the German battle-cruiser *Scharnhorst* in the dark and freezing cold of the Arctic Sea, 60 miles north of Norway.

The Battle of North Cape—also the name Lord Fraser later chose for his title—was a curiously old-fashioned affair. In a war at sea where aircraft had played an increasingly important part this was a head-to-head, toe-to-toe slogging match, as though between maritime dinosaurs, where two giant capital ships fought to the death with no aircraft present.

Of *Scharnhorst* and her sister *Gneisenau*—known unaffectionately to the British public as "Salmon and Gluckstein"—*Scharnhorst* always seemed the more successful. *Scharnhorst* *Immer Voran* (ever onwards) was her motto. Her sailors called her "Lucky *Scharnhorst*". She was also big (26,000 tons), fast (32 knots), formidable (nine 11 inch guns) and better suited to sea and weather conditions that day than any other ship present. But Fraser's

ships methodically hunted her down and brutally dispatched her, with great loss of life.

This outcome was no accident. Fraser's staff knew that their chief liked to be left alone every afternoon in his day cabin in the flagship, the battleship *Duke of York*. Fraser would sit on a large sofa, puffing at his large pipe, thinking. He would rehearse possible enemy dispositions, ranges, factors of light, wind and weather. The battle was fought and won many times over in Fraser's mind, long before he ever set eyes on his enemy.

On the day Fraser was well served by an able cruiser admiral in Robert Burnett, by the bravery of his destroyer captains, professional and technical excellence in his ships, a good personal staff, ample and timely intelligence from ULTRA, and by the 14 inch heavy guns of *Duke of York*.

By contrast his opponent Rear-Admiral Erich Bey, flying his flag in *Scharnhorst*, was a newcomer to his flagship and to the Arctic. He had a small and inexperienced staff who hardly knew each other. *Scharnhorst*'s sailors were experienced and proud of their ship, but short of recent sea-time. Sightings by the Luftwaffe and U-boats, and intelligence from the German B-Dienst decoding service, were all available but little information reached Bey. He had no air cover and his destroyer escort was ineptly handled.

Only Grand Admiral Dönitz, the

German C-in-C, was sure about the objective—that *Scharnhorst* should attack and destroy an Allied convoy to Russia. But nobody else, least of all Bey, had a clear idea of how that should be accomplished.

Convoys to Russia, suspended for the summer of 1943, resumed in the autumn. The first two passed to Murmansk safely. The Germans therefore supposed that the Allies would not expect an attack on the third. On the contrary, for this very reason Fraser was convinced *Scharnhorst* would sortie from her lair in Alta Fjord. The 19-ship convoy JW55B, which Dönitz thought would be *Scharnhorst*'s prey and Fraser hoped might be bait, sailed from Loch Ewe in Scotland on December 20. It had a strong close escort including 10 destroyers.

Also at sea was a covering Force 1, of three cruisers led by Vice-Admiral Burnett, flying his flag in *Belfast*, with *Norfolk* and *Sheffield* in company. In the "deep field", sailing from Iceland, was the heavy Force 2, of *Duke of York* flying Fraser's flag, the cruiser *Jamaica*, and the destroyers *Saumarez*, *Savage*, *Scorpion* and the Norwegian *Stord*.

At 2.16 am on December 26, Fraser received an emergency ULTRA signal: "*Scharnhorst* probably sailed 6 pm 25th December". The convoy was then some 50 miles south of Bear Island, steering easterly at about 8 knots. Burnett's cruisers were more than 150 miles to the east, steering south-west at

An artist's impression of the *Scharnhorst*, on fire and sinking, as last seen from the bridge of the *Duke of York*, from the *ILN* of January 15, 1944.

18 knots. Fraser's Force 2 was nearly 350 miles away to the south-west, steering to catch up the convoy at its best speed of 24 knots. Fraser's tactical problem was to bring his forces together by briefing his captains carefully beforehand and by judicious breaking of radio silence.

Scharnhorst had indeed sailed, with nearly 2,000 officers and men on board including about 30 naval cadets, going to sea for the first time for the experience. The Operation was code-named "Ostfront", an apt name, but as *Scharnhorst* and her escort of five destroyers cleared the northernmost point of Norway at about 9 pm, Bey was still signalling his misgivings to Berlin and to the destroyer leader Captain Johannesson. Ironically, Bey almost succeeded. By 8 am on December 26 *Scharnhorst* was almost in gun range of the convoy. But at 8.20 Bey turned suddenly north, without telling Johannesson. The destroyers steamed on, lost touch, and never regained it.

Scharnhorst was actually between the convoy and Force 1 when at 9.21 am *Sheffield* made the thrilling signal: "Enemy in sight!" *Scharnhorst* seemed completely taken by surprise when the first starshell from *Belfast* exploded above her.

It was an inconclusive action. Bey had been warned, as all Hitler's admirals were, not to take risks. After exchanging shots with *Norfolk* (in which *Norfolk* scored two hits) *Scharnhorst* broke off and steered north. Burnett also broke away and joined the convoy.

It seemed that *Scharnhorst* had gone for good. A disappointed and frustrated Fraser had actually turned Force 2 to the west towards the Atlantic when *Belfast* got a radar contact to the north-east and, at 12.21 pm, once again from *Sheffield*, came the glad signal "Enemy in sight!"

For a second time *Scharnhorst* appeared taken aback but reacted quickly. *Norfolk* had no flashless cordite for her 8 inch guns and the flashes of her broadsides gave a splendid aiming point. *Scharnhorst* hit her twice, killing nine men and wounding three more. Bey then evidently decided that he had made two decent stabs at the convoy and that was enough for one day. *Scharnhorst* turned south-east for her home base—the very course which was to lead her towards *Duke of York*.

Burnett's ships followed. First *Norfolk*, with action damage, and then *Sheffield*, with engine trouble, had to drop back but *Belfast* carried on, firing off a report of the enemy's position, course and speed every 15 minutes. It was a superb piece of shadowing and the wonder is that *Scharnhorst*, who must have known *Belfast* was there, did not turn and take 10 minutes to annihilate her much smaller pursuer. Away to the south-west, Fraser could now see the situation developing on his operational plot. "Shall we have the battle before tea, or after?" he asked his staff. "I think after." The signal was flashed around Force 2 to expect the enemy at about 4.30 pm.

Duke of York's radar first detected *Scharnhorst* at 4.17 pm, at marvelously long range, 45,500 yards, or nearly 23 miles. The range came down steadily. Fraser had decided to get in close before opening fire. The first shot was fired in starshell from *Duke of York* at 4.47 pm at a range of 12,000 yards.

For the third—and last—time, *Scharnhorst* had been caught by surprise. The watchers in *Duke of York*, in *Belfast* and *Jamaica* and in the accompanying destroyers all said, "Good Lord, she's still got her turrets trained fore and aft!" *Duke of York*'s first 10 gun 14 inch broadside was timed at 4.51 pm. It was well aimed and completely straddled *Scharnhorst*, hitting her low down on the hull and well forward.

Scharnhorst turned to the north, as though flinching from this unexpected threat, but then fled down wind and down sea at full speed to the eastward. Her forward "A" turret was out of action but she kept up rapid ripple salvoes from "B" and "C" turrets. Her shooting was disconcertingly good and she had several near misses on *Duke of York* and *Jamaica*.

Duke of York continued to hit, but the range kept on opening. *Scharnhorst*'s survivors later said that the shells did not worry them; they could have stood that sort of thing "for two days". The destroyers were still trying to catch up but *Scharnhorst* was faster than anybody in that sea. After more than an hour and a half in action *Duke of York* ceased fire.

It was a bitter moment for Fraser and all his ships. After all their training and preparation *Scharnhorst* was going to get away. She really did have the luck of the devil. In fact the luck had run the other way. At about 6.20 pm, just before she ceased fire, *Duke of York* managed to land a "Sunday punch"—a shell which penetrated *Scharnhorst*'s armoured deck and put one boiler room out of action. Her speed slowed and the destroyers closed to deliver their torpedoes.

It was the torpedoes that finished *Scharnhorst*. Soon she was stopped in the water with a huge fire burning in her superstructure. Her captain made his last broadcast from the bridge: "I shake you all by the hand for the last time. I have sent this signal to the Führer: 'We shall fight to the last shell. *Scharnhorst Immer Voran!*'"

A dense pall of smoke hid *Scharnhorst*'s end and nobody saw her sink. *Jamaica* administered the *coup de grâce* with one final torpedo salvo and *Scharnhorst* sank at about 7.45 pm, after sustaining 11 torpedo hits (of the 55 launched at her) and many shell hits (a total of 2,195 of various calibres were fired at her that day).

Some hundreds of *Scharnhorst*'s sailors got away in rafts. One of them, Able Seaman Helmut Bökhoff, said: "When I looked round I see these blokes, they're swimming between all these bits and still shouting 'Heil our Führer' and 'Scharnhorst hip, hip, hurray' again and again and I thought, 'Pscht, what a waste'."

Scorpion picked up 30 men, *Matchless*, six. That was all. No officers survived. The mood in the British ships was sad rather than triumphant. "It was really very unpleasant having to go on shooting at her," said Fraser, "because we didn't know whether she had surrendered or what she had done. But we had to sink her, unpleasant as it was."

In fact, *Scharnhorst* never surrendered. Her flag was never struck and some of her guns, especially the smaller calibres, were manned and fired until their crews were literally swept over the side. "All that was left of a 26,000 ton ship," one of *Sheffield*'s officers wrote home, "were 36 survivors and a few pieces of shrapnel. One couldn't help feeling a little sorry for those who had perished. It was a cold dark night with little chance of survival in those icy waters. However, it might just as easily have been one, or indeed all, of us." ●

The Death of the Scharnhorst, by John Winton, is published by Antony Bird (£9.95).

Christian Dior

POUR HOMME



Jules.

Pour le Plaisir.



Eau de Toilette - After Shave Lotion and Balm - Shaving Cream -

Déodorant - Soap Bath and Shower Gel.

It has been suggested that you should know what you are looking for even if you can't find it.

Connoisseurs of superior Scotch Whisky may recently have been frustrated by hearing good things about William Lawson's two fine 12 year old whiskies, only to find the products themselves virtually unobtainable.

The illustration below is for such people who, sadly, may not yet have had sight of the bottles let alone enjoyed their contents.

Scottish Gold is a fine 12 year old blend, made exclusively from the finest Highland malt and grain whiskies.

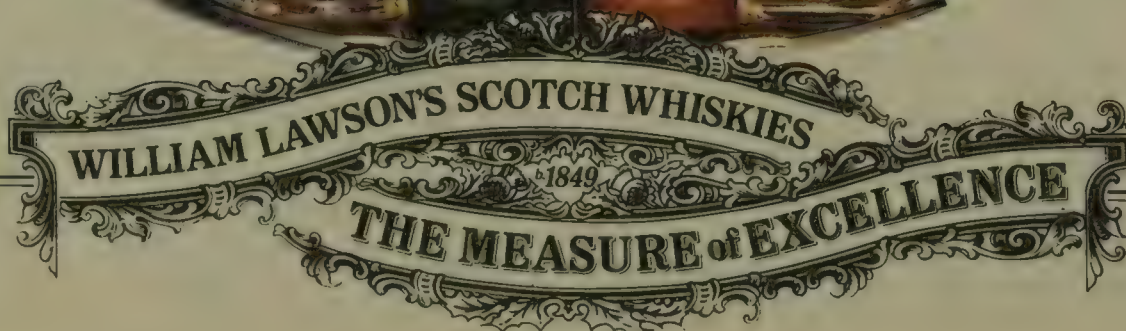
Glen Deveron is a delightfully mellow 12 year old Highland single malt, distilled and matured in the time-honoured Highland tradition.

None of which, of course, is one scintilla of use to you if you can't find either of them.

Consequently, supplies have been improved and there is now a stockist in nearly every major city in Britain.

A word to the newly wise, however.

Production of whisky of this quality will always, by its very nature, be strictly limited. So it is respectfully suggested that, now you know what you're looking for, you seek it sooner rather than later.



The Taj Mahal, Bombay

by Charles Allen



The Taj Mahal Hotel with its modern annexe near the Gateway of India (right).

Few monuments have weathered the passing of Britain's empire as well as the great hotels that marked the staging posts of the oriental traveller. They began—not east but west of Suez—with Shephard's Hotel, Cairo and ended at the Peninsular, Hong Kong. In between were such milestones of imperial consolidation in the 1880s as the Strand in Rangoon, the "E & O" (Eastern and Oriental) in Penang, the Oriental in Bangkok, the Raffles and Europe in Singapore. But greater by far, in size, magnificence and reputation, was the Taj—not the marble mausoleum at Agra but the solid grey edifice known as the Taj Mahal Hotel, Bombay, which this month celebrates its 80th anniversary.

It was always the first building to catch the passenger's eye as the P & O liners steamed into Bombay roadstead: a massive sandstone landmark that the writer Aldous Huxley once described as a combination of "the South Kensington Museum and the Indian pavilion at an International Exhibition". Even the Gateway of India, built near by on the Apollo Bunder to celebrate

the landing of the King-Emperor on Indian soil in 1911, was overshadowed—quite literally—by the Taj. To this day the hotel dominates the sea-front and the social life of Bombay.

No expense was spared in its building and when the Taj opened its doors in 1903 it was equipped with such modern innovations as its own generator, a soda-water factory, an electroplating plant and a 15-ton refrigerator that both provided ice and kept the rooms cool. But even more remarkable than the hotel was the man whose brainchild it was, the Indian industrial magnate Jamsetji Tata, founding father of India's steel and chemical industries. Tata saw the need for a modern hotel in Bombay and had one built regardless of cost—although the fact that he was once refused admission to the leading hotel in the city on the ground that it was "For Europeans Only" might well have influenced his decision.

"Tata's white elephant" was soon surrounded by legends. It was said that

the architect was a Frenchman who shot himself when he arrived in Bombay and found that the hotel had been built back to front—facing inland rather than seawards. Alas, the legend has no foundation in fact; the Taj was designed by local architects and laid out to catch the westerly sea breezes.

The 1920s and 30s saw the Taj in its heyday, equally the haunt of wealthy Maharajahs and those less affluent *sahibs* who kept the British Raj ticking over—returning "home" on furlough with their *memsahibs* or on their way back up-country. But prohibition, first imposed by a local state government in 1938, followed by the austerity of the war years and the withdrawal of the British in 1947, hit the hotel hard. The expansion of air-travel finally put paid to Bombay as the gateway of India.

It was at this point in its history that I first saw the Taj as a six-year-old whose parents were quitting India. My vision was selective. I recall only the doormen (immensely tall Sindhis in overflowing turbans guarding the front

and stocky Gurkhas in pillbox hats at the back and side entrances), the chocolates made on the premises and the cavernous, cool interiors.

As I grew up so the Taj, it seems, went into decline. For a while it looked as if the whole building would have to be pulled down. Then began the tourist boom in the early 60s that brought foreigners flooding back into India—and Bombay (they still make up 70 per cent of the hotel's custom). The management finally came up with a solution that saved the Taj and allowed it to keep pace with the times: a new Taj was built alongside its parent building and the old Taj was modernized. It now stands once more at the top of the league.

The lobby of the new Taj is now the haunt of Arab sheiks rather than the old topee-wallahs from the days of the Raj (although no doubt a few of them still haunt the old Taj). But the Maharajahs are still there, living a trifle less ostentatiously perhaps than in former times. So, too, are the doormen—Sindhis at the front, Gurkhas at the back and sides—and the Taj chocolates ●

Why the rich are happy when it rains.

Time was when a drop of rain cast a shadow of gloom on the Heaton-Smythes' social life.

But the Fisher Home Entertainment Centre, complete with 18" high definition colour television, 9 day record VHS video, a full range of stereo components including twin cassette deck, and CD Digital Audio Player has changed their way of thinking.

"Oh joy, Daphne, rain. Let's stay in with the Fisher."

Of course, the unlimited pleasure possibilities of the Fisher unit do present a few problems.

"Elsie Tanner, video re-runs of us at the Royal

Wedding, Noël Coward recordings, Wogan, your Johnny Rotten tape, or the Peer Gynt Suite, Rodders?"

Reassuringly, whatever their choice, they'll have access to the finest equipment available.

For instance, the colour TV has been precision engineered to deliver sharp picture definition right through to the screen's corners. And it features a 17 function remote control and direct video input.

The 615 VHS video has the facility to record up to 4 hours on an E-240 cassette, picture search functions like cue, review, freeze frame, and 9 function wired remote control.

And though Daphne Heaton-Smythe thinks "Wow" and "Flutter" are two dogs in the local hunt, her husband more sensibly realises the sound performance of Fisher high-fidelity is quite exceptional.

The system has outstanding features like direct-drive turntable, soft touch controls, 3-way speakers, and quartz locked synthesizer. It also boasts a twin deck cassette player with Dolby* B and C and a stereo amplifier with graphic equalizer and an impressive 40 watts RMS.

Of course, the pièce de résistance is the CD Digital Audio Player with soft touch controls, 16 selection

programme memory, and forward and reverse track selection.

You can start with a complete Fisher Hi-Fi system for as little as £299. But considering the Fisher Home Entertainment Centre offers so many components, a price of around £1,800 really isn't out of the question. Particularly, when one thinks of the amount of rain in Britain.

FISHER
The Sight and Sound of Precision.

*Noise Reduction System manufactured under license from Dolby Laboratories Licensing Corporation.

STEREO PICTURE

Personality pieces

by Ursula Robertshaw

What jewel would you select to present to the Queen of a great Empire? To give to a Romantic dancer? To a campaigning anti-slavery novelist? To a busy reporter, writer and noted wit? To a chic leader of fashion? To a Pre-Raphaelite lady? The choices made are seen on these pages.

The selection was made somewhat simpler by not insisting that the period of the jewel chosen must coincide with that of the recipient. (After all, if we were choosing something for Elizabeth I and she were in a position to know about Graf's Grand Coeur diamond, there is little doubt about what she would expect her parcel to contain.)

The Queen for whom our jewel was chosen was Queen Victoria, a lady who had very pretty hands and arms. To adorn and emphasize these we found a superb emerald and diamond bangle, dating from about 1865, at Tessiers.

Our Romantic dancer was Marie Taglioni, the original Sylphide. For her we chose the exquisite dragonfly brooch, with diamond-edged *tremblant* wings of opal, and ruby eyes, from Richard Ogden. This darting insect seems to epitomize the speed and elusiveness of the Sylphide who was never in the place where you expected her to be, as James, in the ballet, would testify.

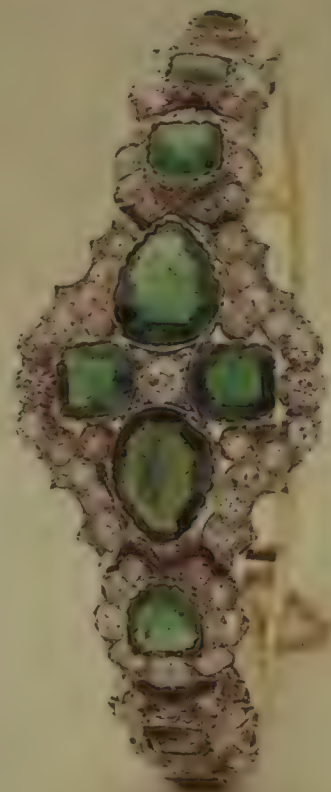
For Harriet Beecher Stowe, author of *Uncle Tom's Cabin*, we found the beautiful Blackamoor clip at N.

Bloom's. With his delicately carved black coral features and gorgeous apparel of diamonds and rubies, he is a princely figure far removed from the downtrodden Negroes that Harriet campaigned so hard for. This jewel was made by Nardi in Venice in the 1950s.

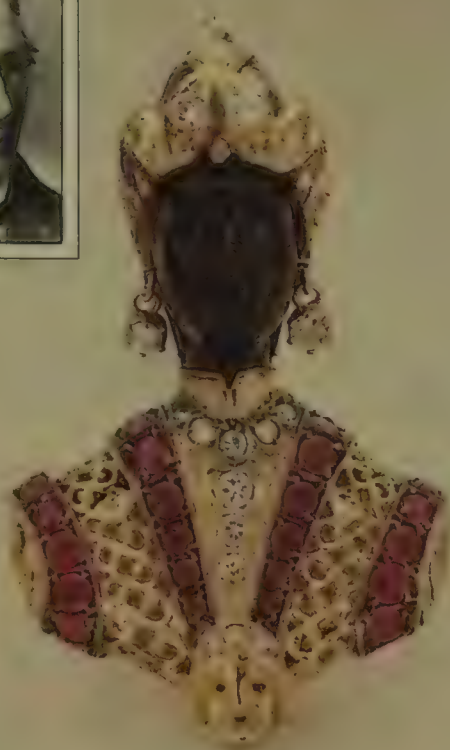
For Dorothy Parker, our writer and wit, we found the lovely early 20th-century gold and diamond fob watch at Holmes of Old Bond Street. A lady as busy as she would have permanent need of a time check and hers was a personality sharply, almost painfully, aware of "time's winged chariot".

Chanel, ruler of Paris fashion for almost six decades and "inventor" of the jersey suit and the "little black dress", would have adored all of Inge Bratman's precious bead necklaces. We chose for Coco a long string of palest pink and cream rice-grain freshwater pearls, terminating in a tassel of the same lovely gems. This we found at the Casson Gallery.

The Pre-Raphaelite ladies were pictured by the Brotherhood clad in flowing robes in delicate or rich "art" colours, and they often wore hand-crafted jewelry set with semi-precious stones such as moonstones or amethysts which echoed the same subtle hues. For Janie Morris we found a pendant set with an unusual blue topaz, enhanced with diamonds, in a tendril-like white gold setting, by Jocelyn Burton.



Emerald and diamond bangle, £35,000 from Tessiers, 26 New Bond Street, W1.



Gold, diamond and ruby clip, £1,875, from N. Bloom, 40 Conduit Street, W1.



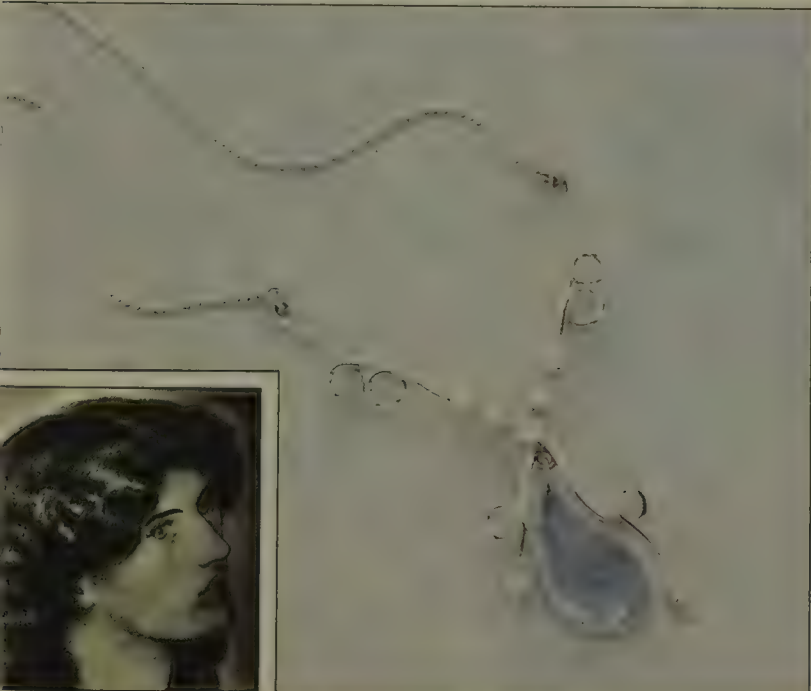
Opal and diamond brooch, £1,700 from Richard Ogden, 28 Burlington Arcade, W1.



Pearl necklace, £426 from Casson Gallery, 73 Marylebone High Street, W1.



Gold and diamond fob watch, £1,850 from Holmes, 29 Old Bond Street, W1.



Blue topaz/diamond pendant, £1,150, Jocelyn Burton, 50c Red Lion Street, WC1.

Discover the real beauty of pearls

Real freshwater pearls from the mystic orient. Cultured pearls from Japan. Delicate, lustrous, elegant. Necklaces, bracelets, brooches, earrings, chokers, with 9ct gold clasps and settings. With diamonds, amethysts, garnets, rubies, and coral. Pearls to wear every day and pearls to wear on special occasions. Never has there been such a wide choice at such good value, and available now from your local jeweller or direct from the specialist suppliers – in time for Christmas. Write now for our fully illustrated brochure and name and address of your nearest stockist.

Barnards Jewellers, The Pearl Specialists
Department ILN
1272 High Road, Whetstone, London N20 9HS



By appointment to
Her Majesty The Queen
Suppliers of Objects d'Art

By appointment to
H. M. Queen Elizabeth
The Queen Mother
Suppliers of Objects d'Art

**HALCYON
DAYS
ENAMELS**

1983 Christmas Box

A profusion of Christmas flowers and foliage make this a particularly festive and colourful addition to the Halcyon Days collection of Christmas boxes. Eleventh in an annual series, this year's edition will not be produced after 1983 and all design material will be destroyed before December 31st. Diameter 1 $\frac{5}{8}$ " (4cm) £29.90, plus £1.60 UK Packing and Postage.



Halcyon Days, 14 Brook Street, London W1Y 1AA
Telephone: 01-629 8811



Christmas at Holmes

Left to right: Antique diamond crescent brooch.
Antique silver vinaigrette, 1801.
Fancy gold necklet.
Cultured pearl necklace.
18ct. gold open-face pocket watch.
Antique silver caddy spoon, 1830.

HOLMES

JEWELLERS & SILVERSMITHS

29 Old Bond Street, London W1. 01-493 1396
24 Burlington Arcade, London W1. 01-629 8380

Why some sailors now find it hard to keep their heads above water.

Through death or injury a promising career as a seafarer, whether with the Royal Navy, the Merchant Navy or the Fishing Fleet can come to an abrupt end.

Which can prove disastrous, not only for the seaman, but also for his family.

How on earth are they supposed to keep their heads above water? Happily there's King George's Fund for Sailors.

It's the only charity obliged to support all seafarers and their families in difficult times.

During the next year we will be called upon to distribute £1 million in aid to those very people. And this is where you can help.

By making a further donation.

By deed of covenant which guarantees us a regular income.

Or even by including us in your will (remember legacies are now completely free of tax).

Whichever way you choose and whatever the amount, please give something. Lives will depend on it.

Send your donations to:

**The Appeal Secretary, (Dept. LN2),
King George's Fund for Sailors,
1 Chesham Street, London SW1X 8NF.**



KING GEORGE'S FUND FOR SAILORS

The two faces of watches

by Eric Bruton

Until the invasion by electronics engineers, watch design was almost exclusively in the hands of horological engineers, knowledgeable about the special form of gearing needed, high precision and miniaturization. Recently, other engineers have tried their skills in technical and artistic design, among them Hans-Peter Porsche, whose grandfather designed the Beetle and whose brother designed the Porsche 911.

He is still involved in cars but is a collector of watches and four years ago formed a company, Porsche Designs, which has been collaborating with the quality Swiss makers, the International Watch Company of Schaffhausen. The IWC name is not referred to, the watch being called a Porsche. It is now sold in the UK.

The Porsche watch's image is masculine, sporting and technical. The policy of the company is to be innovative: an example is a watch with a snap-on bracelet using a click action that automatically adjusts to the wearer's wrist every time it is used. Active sport and marked changes in temperatures can change wrist sizes considerably. For bigger length alterations, links are easily removed or added.

The firm's first product was a compass watch, the next a chronograph (which shows time of day and is also a stop watch) and then a diver's watch that resists the entry of water down to 2,000 metres, a long way beyond the skin-diving record of 85.9 metres.

Most watch cases are made of stainless steel, gold- or chrome-plated on stainless steel or brass, and for more expensive models the traditional gold or silver or the 20th-century noble metal, platinum, are used. But some firms have experimented, like Rado, who use polished tungsten carbide which is virtually scratch-proof and normally used for the tips of machine tools.

The latest case material is titanium, previously little known outside the aero and space industries. It is now the fashionable metal for *avant-garde* jewelry designers, not just for its durability but because it can be treated to obtain subtle colours. Titanium is corrosion-resistant and tough, yet light; an extra advantage for watches is that it is resistant to magnetism. Omega cased one of their Seamaster models in it and Porsche used it for their compass watch. It is also resistant to metal fatigue and high temperatures, hardly important in jewelry but vital in jet engines and valuable in watches.

There has been a swing away from

the digital-dial watch to moving hands which the electronics people call "analogue". Most watches of quality and good design are analogue quartz or mechanical. But digital read-out is often better for technical and sports watches. The chronograph has required two quartz modules because of the power consumption of the hands, but Heuer recently announced a wrist chronograph with one only.

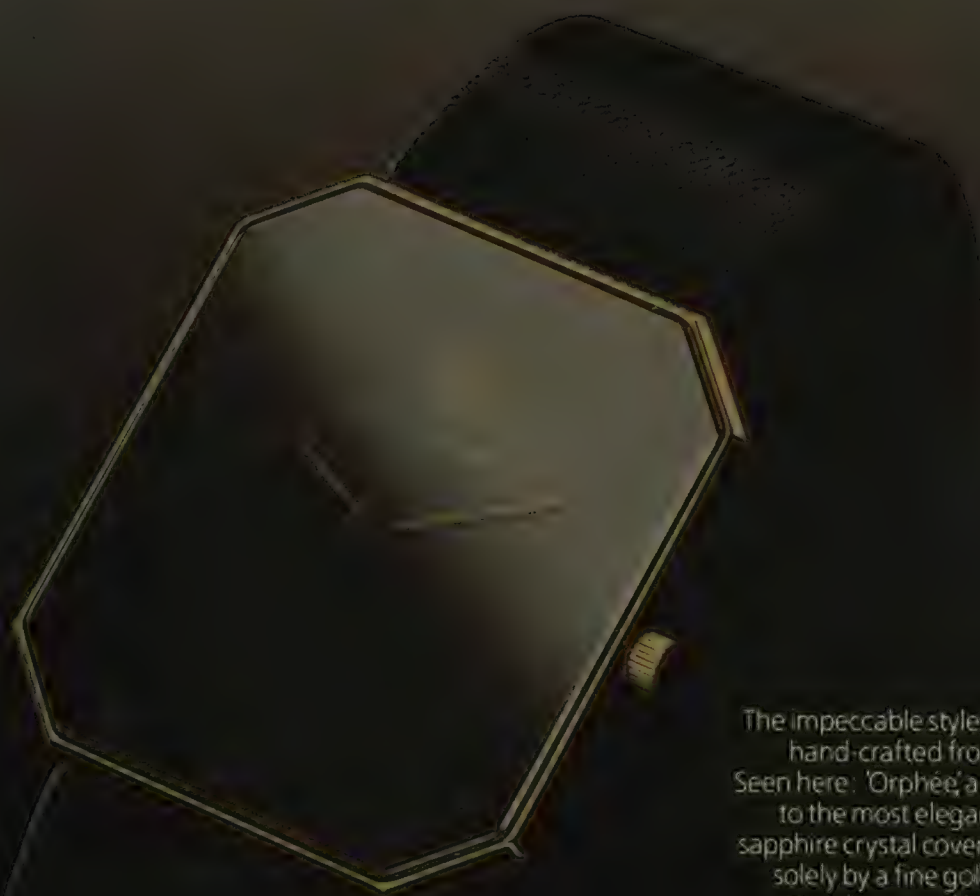
As the novelty of quartz has worn off there is more interest in style, and particularly in the flat or "thin" watch. ETA, the big Swiss manufacturers of the insides of watches for many brands, have announced a mechanical movement only 2.5 millimetres "thick"—the width of a matchstick. Their smallest quartz module has the astonishing thickness of less than a millimetre, thinner than a one penny coin. One of Longine's Flagship models with a quartz module is just 1.5 millimetres thick and they even have a self-winding mechanical watch which measures 2.85 millimetres including the winding rotor.

The power cell is usually the stumbling block in thin electronic watch design, but there has been development of slim cells as well as increased life. A new lithium cell will last from six to 12 years, depending on the watch it works. The Japanese and the Americans have tried solar cells that convert light into electricity, but to be effective there must also be storage of power, which adds to the size. Experiments have also been made in converting heat from the wrist into electricity.

Despite all the technical effort a wrist watch is still regarded as jewelry by most wearers. Pioneers of the water-resistant case, the Oyster, and of high accuracy in wrist chronometers, the firm of Rolex still insist that their watches are sold as jewelry.

The quartz-watch module has revolutionized watch accuracy and function, yet the mechanical watch still holds a substantial part of the market, and all of it in backward countries that cannot import power cells. The desire for obvious quality is expressed in the elegant skeletonized watches by Patek Philippe, Audemars Piguet, and Vacheron Constantin, and the nostalgia is evident in the bidding for the many 20th-century watches in important auction rooms. At a recent Sotheby's auction watches dated from 1927 to the 1970s by some of the makers just mentioned and by Ulysse-Nardin, Rolex, IWC and Cartier, fetched prices running into several thousands of pounds ●

Many watches follow style.
Very few create it.



The impeccable style of Jean Lassale. In settings hand-crafted from the solid 18ct. gold. Seen here: 'Orphée' a triumph of slimness, pared to the most elegant essentials. A lustrous sapphire crystal covers the entire face, bounded solely by a fine gold band. The soft leather strap is secured invisibly within the case.

For a list of authorised jewellers please write to Jean Lassale, Berkeley Square House, Berkeley Square, London W1X 5LE.

Orphée


JEAN LASSALE

L'art de sculpter le temps

HIGHLAND PARK[®] *fine old Orkney single malt whisky.*



Still malting by hand.

At Highland Park, we don't believe you can make fine old single malt whisky by new-fangled methods.

Which is why we still distil in the traditional way.

Still malting by hand, still drawing the water from our own ancient spring, still using rich Orkney peat to stoke the kiln.

Highland Park. The 12-year-old malt that's centuries old.



We don't let progress get in the way of anything.

News from Vega

by Patrick Moore

One of the brightest stars in the sky is Vega, or, to give it its official designation, Alpha Lyrae. It is almost overhead during summer evenings in Britain and cannot be mistaken, partly because of its brilliance and partly because of its beautiful blue colour. It is hotter and more luminous than the Sun; it is 26 light-years away, which works out to about 150 million million miles. Its luminosity is between 50 and 60 times that of the Sun. By cosmic standards it is fairly young. Our Sun is at least 5,000 million years old, but Vega cannot date back more than 1,000 million years, and 350 million years may well be a more reasonable estimate.

Powerful though it is, Vega is by no means exceptional; Deneb, also high in the evening sky during summer, can equal 60,000 Suns, but it is much farther away and does not appear so prominent. In fact Vega has always been regarded as an ordinary star, brilliant in our skies because it is fairly close to us. Now, suddenly, all this has been changed, due to some startling information sent back by IRAS, the Infra-Red Astronomical Satellite.

IRAS was launched in January, 1983, as a joint Anglo-American-Dutch venture. It is moving round the Earth in a period of 103 minutes, so that it makes 14 orbits every day, and it stays in sunlight for most of the time because its orbit carries it above the poles. Its mean altitude above the Earth is 560 miles. Information from it is first collected at the Rutherford-Appleton Laboratory at Chilton, and the preliminary analyses are carried out here. Naturally, the project has attracted the attention of scientists from all over the world. IRAS has been a triumphant success. Not only has it made a complete survey of the infra-red sky, discovering many new sources, but it has also discovered several comets, and established that a faint periodical comet, Tempel 2, has a dust-tail 20 million miles long—something which had been quite unsuspected. Yet IRAS is concerned mainly with the distant stars and star-systems, and it has plenty to do.

Two of the IRAS scientists working at the Rutherford-Appleton Laboratory, Dr Hartmut Aumann of the Jet Propulsion Laboratory (Pasadena, California) and Dr Fred Gillett of the Kitt Peak Observatory in Arizona, were using various stars as sources for calibrating the infra-red telescope on IRAS when they made their discovery. Dr Gillett was examining some of the records when he said, suddenly: "Hey, Alpha Lyrae has a huge excess." Much more infra-red radiation was being received than had been expected, and further tests showed that the radiation



really was associated with Vega; all the other stars being used for calibration were completely normal. The Vega source was about 20 seconds of arc in diameter, and as the equipment was accurate to within 2 seconds there seemed to be no possibility of mistake. The next step was to try to explain it. Dr Aumann commented: "Maybe, we thought, it is due to mass flowing out from Vega," but that possibility was soon ruled out. The material was not flowing away from Vega, and clearly it had been there for a long time.

Further studies showed that the material took the form of a cloud of particles, many of them much larger than the "dust" particles found in space. The infra-red radiation came from a region extending out to about 7,400,000 miles from the star, which is about 80 times the distance between the Earth and the Sun, so there had to be a considerable quantity of it. "I started to think about it," commented Dr Aumann. "If there are small particles round Vega, there must be large particles also. Very careful analyses have been made of what are called fragmentation products. When I applied these methods in the case of Vega I was astonished, because it seemed that the total mass was much the same as that of all the planets in our Solar System combined."

As the analyses went on the situation became even more fascinating. Our Solar System is believed to have been born from a cloud of material associated with the Sun—known as a solar nebula—and it seemed that the same process might now be operating around Vega. Dr Aumann and Dr Gillett came to the conclusion that the material must contain bodies much larger than dust-grains, because such small particles would already have

been drawn back into the star by the powerful pull of gravity. This would leave intermediate and large-scale debris in orbit, and this debris could already have developed into planets. The temperature of the material was estimated as -300°F , which is about the same as the temperatures of the particles making up the inner rings of Saturn.

The discovery is of the greatest significance but we must be careful not to take it too far. Vega, remember, is younger and more powerful than the Sun. It has had much less time to evolve, and any planetary system will therefore be in an earlier stage than our own. In particular, life is notoriously slow to develop, and it is hardly likely that any intelligence exists in the system Vega, even assuming that there really are bodies of planetary size. Then, too, Vega sends out much more short-wave radiation than the Sun, and this could be harmful to living things unless they were well protected by a suitable atmosphere. As yet we depend entirely upon the infra-red findings, and direct observation of the "cloud" will be far from easy. Faint material is effectively drowned by the brilliance of Vega itself, and the only hope seems to be to use the Space Telescope due to be launched in a few years time. This will be a 94 inch reflector, moving round the Earth above the top of the atmosphere, so that it should far surpass any of the large telescopes set up at ground level.

It is interesting to speculate as to what the system of Vega would look like if it could be viewed from close range. Dr Gillett pictures "a number of rings, in the stages of coalescing and possibly forming planets," but he was quick to add that this was really nothing more than controlled imagin-

Signals from IRAS are received in this dish at the Rutherford-Appleton Laboratory.

ation, because it is not possible to draw such detail from the IRAS results.

Perhaps the most important point of all is that if Vega, which—like the Sun—is a normal star, can produce planets it is more than probable that other stars will evolve in the same way. Planetary systems will then be common in the Galaxy, and the Sun's family cannot be regarded as anything in the way of a cosmic freak.

What will happen to the Vega system in the future? So far as the development of life is concerned the prospects do not appear too good, because Vega is running through its life-cycle at a much faster rate than our sedate Sun. The Sun is not likely to change drastically for at least 5,000 million years in the future, but by that time Vega will no longer exist in its present form; it will have swelled out to become a red giant star, with disastrous results to the planets moving round it. Dr Aumann was quite positive: "We very much doubt that Vega's system will ever evolve into a Solar System like our own," simply because it will not have enough time. Vega will change dramatically within a few hundred million years, because the nuclear fuel, hydrogen, which keeps it radiating will begin to run low.

This, so far, is about as far as information and speculation can take us. From now on astronomers in all branches of their science will pay close attention to Vega in an attempt to unravel its secrets, and no doubt further progress will be made before long—even before the amazingly successful IRAS comes to the end of its active life, which will, we hope, not be until next January. ☉

N. BLOOM & SON

N. BLOOM & SON (ANTIQUES) LTD. Established 1912
DEALERS IN FINE OLD JEWELLERY AND SILVER
40 CONDUIT STREET LONDON W1 Tel. 01-629 5060



Cartier, Paris, Deco diamond & platinum flexible pendant	£8,350
Fine Deco platinum mounted diamond & baguette bracelet by Marcus, New York	£10,750
Christmas charm - 18ct Teddy Bear in pavé-set diamond & platinum stocking	£690
Deco pavé-set diamond in platinum yacht brooch	£1,385
Fine large star sapphire 61.95cts mounted in diamond & platinum ring	£13,800
Deco diamond, carved sapphire, emerald, ruby & platinum clip	£3,700

12 months interest free credit available if desired
We would like to buy good old jewellery and silver
VALUATIONS · REPAIRS · PEARL · STRINGING

If you have not seen our new brochure we shall be pleased to send you a copy.

ARCHAEOLOGY 2998

Northampton's Middle Saxon palaces

by John H. Williams

The discovery that Northampton was a centre of royal power some 200 years before the first documentary reference to the city in AD 913 is described by the Northampton Development Corporation's Archaeological Officer.

Northampton does not readily spring to mind as one of the great historic towns of England. Its medieval walls were demolished in the 17th century; it has no majestic Norman or Gothic cathedral dominating the skyline, for it has never been the seat of a bishopric; and it can boast no standing medieval buildings apart from its fine parish churches. Yet Northampton was the centre of its shire before the Norman Conquest and in the 12th century was one of the wealthiest and most important towns in all England.

Although little survives above ground level, the archaeological evidence recovered in controlled investigations by Northampton Development Corporation's Archaeological Unit over the last 12 years has been particularly significant for the understanding of Saxon urban origins. The archaeological research programme was formulated within a "rescue" framework ahead of extensive redevelopment occasioned by Northampton's designation in 1965, somewhat ironically in view of its rich heritage, as a New Town expansion area. The high point of the project was reached in 1981-82 with the discovery of the remains of successive Middle Saxon timber and stone palaces.

Northampton lies in the fertile Upper Nene basin, about 65 miles from The Wash. It was a centre where land routes converged in crossing the River Nene, and the area seems to have been densely settled from early prehistoric times. Successive foci of activity can be seen in the neolithic causewayed camp at Briar Hill, the Iron Age hill-fort at Hunsbury and the Romano-British "small town" at Duston; all these sites were situated within 2 miles of the present town centre.

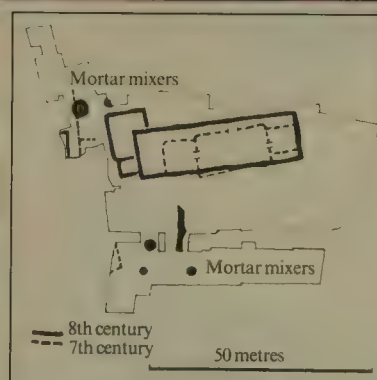
The pagan Saxon settlements and cemeteries of the fifth and sixth centuries in the basin are sufficiently dense to suggest continuity of settlement through the early Dark Ages, and the remains of perhaps four sunken-featured buildings together with a large quantity of pottery on the site of Northampton itself clearly indicate some occupation there at this date. In the late seventh century, more than 200 years before the first documentary reference to Northampton in the *Anglo-Saxon Chronicle* under the year AD 913,

Northampton can be clearly identified as the seat of lordly, probably royal, authority. A large timber hall was located in 1982 immediately to the east of St Peter's Church in an area badly disturbed by extensive medieval and later pitting.

The hall, of post-in-trench construction, measured about 29.4 metres (96 feet 5 inches) by 8.35 metres (27 feet 5 inches) and comprised a main rectangular unit with central opposing doorways in its long sides and attached annexes at each end. The hall was massively constructed. Continuous foundation trenches about 1 metre (3 feet 3 inches) wide had been dug down about 1 metre into the natural weathered ironstone subsoil, and probably squarish timber posts had been set at regular 0.6 metre (2 foot) centres within the trench which was then backfilled with the excavated debris. The posts were generally detected as very faint textural or colour variations within the trench fill. No internal posts to support the roof were identified and the hall was apparently roofed in a single span. Possible buttress posts outside the eastern annexe suggested that every fourth post may have been particularly structurally significant and this hypothesis applied to the main hall gives nine regular bays approximately 1.8 metres (6 feet) long. It seems probable that the hall was initially set out using a measure virtually identical to the modern foot as a double square 54 by 27 feet, and that 21 foot square annexes were added at each end by stepping the wall lines in 3 feet.

To the north-west and south-west of the main hall were some smaller timber buildings, again mainly using a form of post-in-trench construction but in much shallower trenches.

The timber hall was replaced by a most substantial rectangular stone structure 37.5 metres (123 feet) long by 11.5 metres (37 feet 9 inches) wide. The foundations, 1.2 metres (3 feet 11 inches) wide and 0.6 metres (2 feet) deep, were composed of ironstone and limestone, neatly and compactly laid in earth, but over much of their length they had been totally robbed. There was no evidence of any subdivision of the hall, and associated floor levels had been almost entirely destroyed. Two rooms were subsequently added at the west end of the hall, increasing its length to



Top and left, excavation in progress on the western part of the stone Saxon palace, viewed from the west and south-east. Above, plan of the palace complex.

43.5 metres (142 feet 9 inches).

To the west of the stone hall and extending under the present St Peter's Church were the remains of a further apparently oriented stone structure which it seems safe to identify as an early church. Its east wall had an internal mortar rendering and there were traces of a lime slurry on its floor. Associated with the two stone buildings were five mechanical mortar mixers. These were simple bowls between 2 and 3 metres (6 feet 7 inches and 9 feet 10 inches) in diameter, cut down into the natural subsoil and lined with basket-work. Paddles rotated round a central pivot to mix mortar which was presumably used in constructing the stone buildings. Nineteen such mixers, which are unknown in the supposedly more technologically advanced Roman and medieval worlds, have now been recorded in Switzerland, West Germany, Poland and Belgium as well as in England, almost invariably on high status sites.

Radio-carbon dates from the mortar mixers and related levels seem to indicate that the stone buildings were erected in the early eighth century and a sceatta, an early eighth-century coin, found in a context post-dating the main hall but predating its extension, con-

firms this view. The extension to the stone hall perhaps belongs to the first half of the eighth century. About 50 metres (164 feet) to the east of the stone hall four oriented burials were excavated in 1978, and radio-carbon dates suggest that this graveyard, on the site of the later St Gregory's Church, was also in use in the eighth century. Was St Gregory's already in existence either as a church or a cemetery chapel?

The lack of special arrangements at its east end, the absence of burials in direct association and the presence of the earlier "palace" type timber hall all suggest a secular function for the large stone hall, and the quality and sheer scale of its construction clearly point to its use as a palace. The building is totally without parallel in this country where few secular stone buildings of any size are known. In Carolingian Europe, however, stone palaces like the rich architectural compositions at Aachen and Ingelheim are known. Northampton, for all its massiveness, pales in comparison with these complexes, yet it closely parallels those at Frankfurt and at the Lindenhof, Zürich.

"Hamton", Northampton's earliest designation, suggests a central residence contrasted with outlying and dependent settlements, and medieval

documentary sources demonstrate that St Peter's Church probably originated in Saxon times as an "old minster", a mother church for the surrounding countryside. The presence of the palace alongside the minster emphasizes the close relationship between royal and ecclesiastical authority. This is only to be expected bearing in mind that the conversion of England to Christianity was largely accomplished, at least initially, through kings acting on behalf of their peoples. Presumably Northampton, even in the late seventh century, was the head of an extensive Mercian royal estate covering at least a large part of central Northamptonshire, and also the seat of ecclesiastical authority for a similar area, but it would be wrong to think of the palace as the sole or even the chief residence of the king. Rather it was probably one of a number of sites within a hierarchical network through which the kingdom was administered.

The stone palace seems to have fallen into disrepair or been demolished towards the end of the ninth century, at which time Northampton was taken over and incorporated within the Danelaw as the Danes advanced from the east coast into the heart of England. They made Northampton

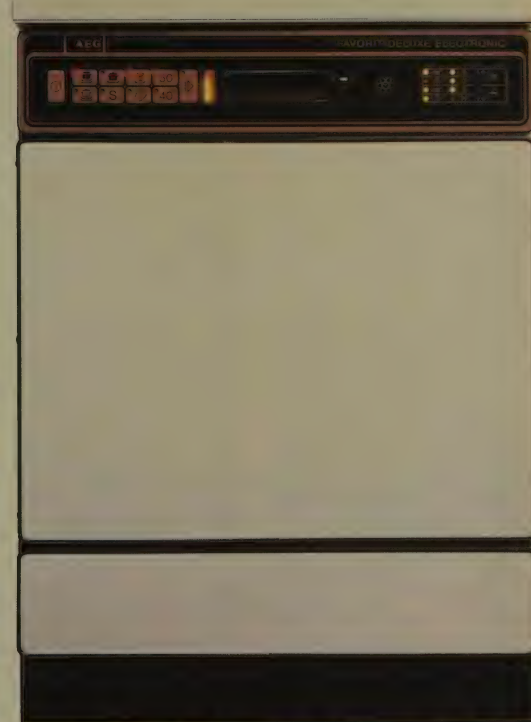
a military and administrative centre for an area roughly coterminous with the present county, and in their role as traders probably provided an important economic stimulus to Northampton's subsequent development, perhaps even achieving its conversion to urban status.

In AD 917 Northampton was recaptured by the Saxons under Edward the Elder, and during the 10th and 11th centuries the town prospered, having its own mint at least from the reign of Eadwig (AD 955-59). Extensive evidence of iron-, copper alloy- and silver-working as well as bone-working has been found in the area around St Peter's where a series of post-hole structures and sunken-featured buildings has been excavated over the last 10 years. The buildings appear to have been fairly irregularly disposed within a probable defended area of about 60 acres. Although the settlement is quadranted by north-south and east-west axial streets, there is no clear evidence of regular town planning as suggested for the Alfredian burhs of Wessex, but nonetheless a thriving urban community was growing up.

By 1086 Northampton had about 300 houses and rendered £30 10s to the king, thus ranking it between 20th and 30th in the kingdom, and by 1130 this farm had remarkably more than trebled to £100. The area within its medieval town walls was exceeded only by those of London and Norwich, yet taxation returns indicate that Northampton's prosperity had somewhat evaporated by the early 14th century.

The discovery of the palace complex at Northampton is important in providing a model of organic growth towards urban status in the Saxon period. The Upper Nene basin seems to have been a preferred location for settlement from prehistoric times. By the late seventh century a major focus seems to have developed on the raised ground overlooking the River Nene adjacent to the site of St Peter's Church, and the importance of the settlement is evidenced by the impressive grandeur of the successive timber and stone palaces. Clearly such a complex would have attracted administrative functions, traders would have congregated there and it would also have developed as a military centre. It did not yet possess full urban characteristics, but when the economic and political climate proved favourable there were firm foundations on which a town could develop.

In the 1970s ideas gained ground of deliberately planned late Saxon towns and the influence of King Alfred and his family in such ventures. The Northampton evidence in no way invalidates such a hypothesis but serves rather to emphasize an alternative, rather less fashionable model, that of organic growth towards urban status, based on the continuity and development of seats of authority throughout the Anglo-Saxon period.



Which washing-up machine would you rather have?

We don't suppose for a moment that your husband always does the washing up, but for the sake of argument—and politeness—let's pretend he does.

He has to wash each soup plate, dinner plate, dessert plate, tea cup, saucer, glass, knife, fork, soup spoon, dessert spoon and tea spoon individually.

The AEG Favorit De Luxe washes 14 place settings all in one go.

He then has to *dry* each soup plate, dinner plate, dessert plate, tea cup, saucer—etc. etc.—individually.

The AEG Favorit dries them all in one go.

Your husband is human. He leaves the saucepans to you, and is often a bit of a butterfingers.

The Favorit is inhuman. It does the saucepans without a murmur, and never drops things because it holds them all safely in racks.

Your husband, as you know, has delicate, sensitive hands, so he washes and rinses everything at a temperature he can stand.

The Favorit has a sturdy microcomputer, and washes and rinses everything at the temperature it *requires*.

There are different programmes depending

on how dirty the dishes are.

There are economy programmes for dishes that are hardly dirty at all.

And for dishes and glasses that don't like the heat, the Favorit will wash at 50°C—or even 40°C—instead of its normal 65°C.

All at the touch of a sensor button.

One thing above all should help you choose between man and AEG machine, however.

Whereas your husband has better things to do than the dishes, the AEG Favorit was made for this kind of work.

It has a high quality stainless steel interior.

Its casing has been given AEG's unique anti-corrosion treatment.

Separate indicators show you how the programme cycle is progressing.

When to refill with rinse-aid. When to refill with salt. When to turn off the tap.

All of which is not only much more thorough than your husband, but a good deal more thorough than other washing-up machines.

AEG

AEG-TELEFUNKEN UK LTD, Bath Road, Slough, Berkshire

Designed for giving



PHOTOGRAPH BY KITSAYEE



by Ursula Robertshaw

We present a wide range of possibilities for Christmas presents this year. There is, for example, a superb shawl specially designed for the *ILN* by Collier Campbell and a Masonelle silk scarf at a special price. For a busy friend, or one proud of her hands, you might consider an electric potato peeler; for a collector, a limited edition Wedgwood pastille burner, or a one-off enamel paperweight bearing the hallmarks of the various assay offices. For a beloved child there is a magical hand-made night-light in the shape of a toadstool inhabited by a little mouse, or a dolls' house full of sweet-smelling toiletries. For the man who has everything there is a personalized bottle of whisky and two engraved glasses, or a unique Kaffé Fassett mohair cardigan. There is a fine enamel necklace, or a jolly porcelain one, or a bracelet in three shades of gold. There are toys and games for all ages, and decorations to ensure a festive look—in short, something for everyone.

Top left: Puzzle jug in slipware, £27.50 from J. K. Hill, 151 Fulham Road, SW3. Electric potato peeler by Swan—also acts as citrus juicer and salad shaker—about £20 from electrical stockists. Sunbeam 10-cup capacity coffee maker, about £18 from electrical stockists and stores. Marmalade cat teapot, £8.99 from "Albert" exhibition, Royal College of Art, Kensington Gore, SW7. Le Creuset saucepan in new yellow shade with Teflon Silver-stone non-stick lining, about £14 from Selfridges, Oxford Street, W1. Immersion heater for use in a cup, £4.40 (£1.65 p&p) from Royal National Institute for the Blind, Sunshine Shop, 222 Great Portland Street, W1. Copper chestnut roaster,



£7.40 from Coppershop, 48 Neal Street, WC2. Solvite S2 adhesive gun, £29.99 from Lewis Group stores. English Gentleman's Compendium by Elsenham, contains Patum Peperium and marmalades, £4.25.

Bottom left: Personalized Slaintheva 12-year-old Scotch and two engraved lead crystal tumblers, gift boxed, £36.90 from Alexander Dunn, 42 Walton Road, East Molesey, Surrey. Cocktail jug, £10.99, spoon, £2.99, and mix-and-match-shaker (black, red and silver), £9.95, all from The Cocktail Shop, 5 Avery Row, Mayfair, W1. Red swirl glass decanter, £24.50 from Liberty's, Regent Street, W1. Telescope corkscrew, £29, and cloisonné paper knife, £7.25 from Thomas Goode, 19 S Audley Street, W1. Enamel paperweight bearing hallmarks by Phil Barnes, £1,500 from him at 9a North Street, Clapham Old Town, SW4. Double pack of cartoon playing cards, with cari-



atures of leading politicians, £7.95 from Victoria & Albert Museum, Cromwell Road, SW7.

Top: Fringed shawl, 56 inches square, exclusive to *ILN*, in cotton and wool twill, £15.95 (three weeks delivery) from Collier Campbell, 22 The Pavement, SW4. Kaffé Fassett cardigan in over 30 different mohair yarns, £400 from him at 62 Fordwych Road, NW2. Masonelle crêpe de chine scarf in red or brown, exclusive to *ILN*, £28 (usual price £52) from Wigmore Street, W1. Wedgwood lustred nut-dish, £11.75. Porcelain necklace with hens, £26.85 from Present Affairs, 4 Cromwell Mews, SW7. Pear-shaped bonbonnière, £24 from Thomas Goode. Gold-plated pendant boule with fragrance core, celebrating 50th centenary of Worth's "Je Reviens", £17.50. Abalone thimble, £1.95 (80p p&p) from Save the Children Fund, PO Box 40, Burton-on-Trent, Staffs. Doll key

Christmas at Garrard

For an outstanding selection of jewellery and gift ideas from £100.



112 REGENT STREET LONDON W1A 2JJ
Tel: 01-734 7020



Nona Thomas is incurable. But she's learning to swim.

Spinal Muscular Atrophy put an end to Nona Thomas's nursing training. Eventually, even running a little shop became too much and she now lives at the RHHI.

Though confined to a wheelchair, Nona keeps busy. She cooks in the patients' kitchen. She's trying her hand at pottery and painting. She's even learning to swim in the hydrotherapy pool.

We care for over 270 incurable patients like Nona, and through individual medical attention, therapy and nursing, we try to retrieve as much of their independence as possible.

We are a registered charity (No. 205907) and rely upon donations, covenants and legacies. Please help.

The Royal Hospital & Home for Incurables.

Dept. ILNT, West Hill, Putney, London SW15 3SW.
Patrons: HM The Queen and HM The Queen Mother.
Director of Appeals:
Air Commodore D. F. Rixson, OBE, DFC, AFC.



MOTORING

Car of the Year shortlist

by Stuart Marshall

As the end of the year approaches the motor industry is chewing its corporate fingernails, wondering who is going to win the Car of the Year Award 1984. Made by a consortium of motoring and general-interest magazines throughout Europe, the award is decided by an international jury of motoring journalists.

That in turn hinges on the strength of the entry. Last year, when the Audi 100 took the award, there was only one possible challenger—the Ford Sierra. The preceding year the Renault 9 won, beating the Opel Ascona (Vauxhall Cavalier) into second place. Other winners have included the Rover 3500, Talbot Horizon and Lancia Delta, none of which has been exactly a runaway success. Yet conspicuously successful cars like the Opel Kadet (Vauxhall Astra) have been relegated to second place by the jury.

This year the entry list for Car of the Year reflects the enormous number of new models that have become available and any one of half-a-dozen entries has a good chance of winning. The line-up is: Alfa 33, Austin Maestro, BMW 3-series, Citroën BX, Daihatsu Charade, Fiat Uno, Honda Prelude, Mazda 626, Mercedes-Benz 190, Nissan Micra, Opel Corsa (Vauxhall Nova), Peugeot 205, Toyota Camry, Toyota Corolla and the new VW Golf. Possible entries that have been excluded because they have not been on sale long enough, or in sufficient quantity, in the requisite number of markets, or are not significantly different from existing models, include the Audi 200, Fiat Regata (a booted Strada), Ford Orion (a booted Escort), three new Honda Civics, the Nissan Prairie and Renault 11. From this formidably long list the jury has to pick a winner on the grounds of its technology, comfort, utility and value for money. The result will be announced shortly before the end of the year.

A number of entries may be weeded out straight away. Nationalism affects the European Car of the Year jurymen

and women sufficiently to make it improbable that a Japanese car could take the award, however much it might deserve to.

The Alfa 33 is essentially an updated Alfasud with a new and pretty body. The Maestro, with its unusual though attractive styling, uses venerable engines, bought-in German transmissions and, apart from synthetic voices in the most expensive models, breaks no new technological ground. BMW's 3-series, though in the top rank mechanically and a shining example of the sensible use of electronics, is too conservatively styled to gain high marks.

That leaves six cars strongly in the running for the award. The Citroën BX makes use of components common to other cars from Peugeot and Talbot but has a unique self-levelling gas/hydraulic suspension, fully powered brakes and the largest plastic body parts of any high-volume car. Fiat's Uno—wind-cheating, exceedingly roomy despite a compact external size, soft-riding and refined—is a worthy successor to the Fiat 127, Europe's best-seller for some years.

Mercedes-Benz's 190 is smaller and lighter than a traditional Mercedes but has the same feeling of strength and total engineering integrity. Its handling and roadholding are unmatched in its class. The Opel Corsa (sold here as the Vauxhall Nova) is German designed and made in Spain. Of super-mini size, it comes as a saloon or hatchback, is mechanically refined and feels bigger than it is. Peugeot's 205 is in the same size and price brackets and is the most innovative car this conservative manufacturer has produced in many years. Volkswagen's new Golf is everything that the original Golf has been, only more so.

Any one of the six cars would be a strong contender for the award. But were I asked to forecast the order in which they will pass the winning post I would put the Peugeot 205 first, followed closely by the new VW Golf and Fiat Uno. Fourth would be the Mercedes 190, fifth the Citroën BX, and sixth Opel's Corsa.



The Peugeot 205, a five-door hatchback, could well be the next Car of the Year.

£9.95 GETS YOU A PLACE ON THE BOARD.



Take advantage of this exclusive offer and order Poleconomy - the unique new family game set amongst the corridors of politics and high finance.

Poleconomy teaches both family and friends what it's like to be Prime Minister, or the boss of one of Britain's biggest companies.

Buy up International companies, invest in Government bonds, pile up your assets. It's easy to play.

A game for 2-6 players, Poleconomy has all the power of politics, all the excitement of big business - and all the pitfalls of real life!

Probably the most powerful game to emerge in years. But it's only available through mail order.

£9.95

Endorsed by the Institute of Directors. (Including Post & Packaging.)

Coupon should be sent to: Poleconomy Offer, Customer Services Department, Mulberry House, Canning Place, LIVERPOOL L1 8HY.

THE IDEAL CHRISTMAS GIFT.

I would like to order _____ Poleconomy/ies and enclose a cheque/
Postal Order for _____ (£9.95 each inc p&p) made payable
to Poleconomy Offer.

Name _____

Address _____

You can also order with an Access or any Visa card.
Just phone this number 051-708 9933 quote your
card number, and place your order.

(Please allow 28 days for delivery.)



POLECONOMY

THE POWER GAME

Just in case you want to ask the Papadopoulos's in for tea.



A kettle and teapot in every Thomson Villa. And tea. And milk. And sugar. And*..

You can offer the same hospitality to the Da Gamas, the Antonionis and the Velásquez's.

As in Greece, so in Portugal, Italy and Spain and every other place where Thomson have a villa and apartment.

We always make sure there's a proper kettle and teapot inside.

It seems like a very small thing to do. So why doesn't everybody else do the same?

A home from home.

The first thing you'll want to do after your journey is freshen up.

In a Thomson villa or apartment there'll be soap and a towel on hand so you can.

And instead of being confronted by the usual bare cupboards, you'll find there's a bag of groceries waiting for you. With the compliments of Thomson Holidays.

All the essentials will be there: tea, milk, sugar, coffee, bread, butter and so on.

And should the Papadopoulos's fancy something a little stronger than tea, there's usually a bottle of the local wine as well.

"Can we help you?"

You may not want the full hotel treatment, but no-one goes away to do the household chores.

So Thomson guarantee your maid will come in at least twice a week.

And as much as you value your privacy, you may find you need a helping hand every now and then.

So Thomson have Villa and Apartment Representatives specially trained for the job.

(We based the idea on the genie in the lamp.)

If you want to know what's going on in the village they can tell you.

If you want a babysitter they can usually arrange it.

If there's a sudden emergency they're on call 24 hours a day.

But if you don't want to see them, you won't.

The price of independence.

Prices for Thomson Villa and Apartment holidays, all guaranteed surcharge free, start at £88 per adult for 14 nights on the Costa Brava or in Ibiza.

Children under two can go completely free wherever and whenever you travel.

Children between two and eleven almost always go for at least ten per cent less.

And, depending on your date of departure, for as much as fifty per cent less.

For complete details ask your travel agent for the Thomson Villas and Apartments brochure.

You'll see that we've everything from lavish residences with private pools to cosy apartments in town centres.

We can fix it for you to hire a car, play golf, windsurf or enjoy just about any other activity you care to name.

In fact, no other villa specialist can offer you so much choice.

Still, big as we've grown we never forget the little details that can make all the difference to a holiday.

Now, about that cup of tea.



You don't have to hope for the best.

Holidays subject to availability. Prices exclude holiday insurance. *All items subject to local availability.

slow



slow



quick



quick



slow



INDONESIA

Indonesia, a land of great beauty. A magical place, a place where the tempo of life can be likened to a classic musical piece. **Slow.** Like a dusk visit to Tanah Lot on the Isle of Bali. A mystical temple built atop a huge rock, and marooned at high tide by a restless blue sea. **Slow.** Like the hypnotic hand movements of the graceful dances of Indonesia. **Quick.** Like the bustling city of Jakarta, capital city of Indonesia, situated on the island of Java, where old rubs shoulders with new, the sacred with the worldly. **Quick.** Like the exciting night life, or riding a wind surfer towards breakers crashing on a reef. **Slow.** Relax, let life's problems drift away on a warm scent laden breeze while you laze on beaches second to none, beside a clear coral sea. Doze by an exotic swimming pool, while smiling waiters serve you equally exotic drinks. **Visit Indonesia**, let the national airline fly you there, the only airline flying directly from London to Jakarta. Visit Indonesia and create your own rhythms, rhythms that you will never forget.

garuda **INDONESIAN AIRWAYS.**
Tel: 01-437 2918/9

Touring rural Denmark

by David Tennant

There is more to Denmark than its lively capital. For a few days last summer I left Copenhagen to explore by road and ferry the fertile countryside and attractive towns and villages of southern Jutland, the large island of Funen and several smaller ones. I also renewed my acquaintance with Odense, birthplace of that master teller of tales, Hans Christian Andersen.

The busy port of Esbjerg on the west coast of Jutland is not the most exciting introduction to Denmark as its approaches from the sea are flat, dull and dotted with commercial developments. However within a few minutes of leaving the superb DFDS ferry *Dana Regina* we were driving through pleasant countryside, past freshly harvested fields, others dotted with cattle, and intensive market gardening. The immediate impression is of a land of neatness and cleanliness combined with colour and inherent cheerfulness.

We stopped for a light lunch—light, that is by Danish standards—at Ribe, the country's oldest town, founded by the Vikings and with buildings dating from the 12th century. More than 100 belong to the Danish National Trust including the old town hall and many half-timbered houses.

As we neared the south-east coast of Jutland the countryside became much more undulating, reminiscent of southern England and still dotted with farms and woodland. At the ancient port of Sønderborg just across the 5 mile stretch of fjord from Germany is a splendid *slot* or castle which dates mainly from the mid 16th century. It was added to about 170 years later in the baroque style, although the Danish version is less ornate than that found in Bavaria or Austria. Formerly both a royal and noble residence, the huge castle now houses the South Jutland Museum and a chapel which was the first Lutheran church in the country. Only 100 yards or so from the castle are the quays for the ferry boats to Flensburg in Germany.

Brickwork construction is much in evidence in Jutland. It was introduced to the country in the late 12th century by monks from Lombardy. The similarity of the bricks to those in northern Italian cities is quite marked. Although stone is also used it has to be imported as there is none suitable in Denmark.

Our route took us over one of the country's many fine modern bridges spanning a fjord to the island of Als, another rich agricultural area. We passed several more *slots*. Although this word is translated as "castle", many of the structures are better described as "stately homes". There are more than 300 scattered all over the country: two thirds are still privately owned, the others are either publicly



Egeskov Castle, a stately home whose grounds and museum are open to the public.

owned or belong to institutions. Many are open to the public.

From Als we had a relaxing 45-minute ferry journey to Funen, the second largest island of the Danish archipelago. That night we stayed at Steensgaard Manor, a superb country-house hotel set in fine parkland and gardens surrounded on three sides by a moat. The house, which dates from 1310 with later additions and alterations, is of half-timbered and brick construction with a stone base. It is beautifully furnished and filled with works of art but has every modern amenity. Here we enjoyed a magnificent buffet supper in the candlelit dining room. Situated in south-east Funen, this delightful establishment makes an excellent base for touring; bed and breakfast rates are around £30 to £45 for two, with dinner at about £12 per head. Special rates are offered for stays of three or more nights.

A half-hour's drive from Steensgaard brought us to Egeskov, one of Denmark's finest stately homes—a fairy-tale structure set in parkland with green-topped towers, ornate stepped gables, clock tower and steep roofs sweeping down to the rust-red brick walls. And it is almost entirely surrounded by water—an ornamental lake that would have formerly been a moat. In the tower the 400-year-old bell rings out daily, and there are gardens of more than 30 acres.

After a short drive to Svendborg we crossed by ferry to Aør. This charming small island is intensely cultivated and has a scattering of picturesque villages with white-washed houses and solid little churches. But its pride and joy is the compact township of Aørskøbing, considered the finest extant example of a medieval town in Scandinavia.

Recrossing by another route we stayed on the island of Tasinge which

for all practical purposes is part of Funen, since only a narrow stretch of water, now bridged, separates them. Our comfortable hotel was in Troense, a fishing port and yachting centre renowned for its generations of mariners who sailed all over the globe, and whose exploits were well celebrated in the little museum. Close by is the 17th-century Valdemars Slot, a palatial structure in style and size, reminding me of Schönbrunn in Vienna. There is a *trompe l'oeil* marble painting in the well proportioned hall and a fine collection of tapestries. The house is open daily.

After dinner that evening at the marina at Kerteminde (it lies a few miles north of the ferry port of Nyborg on the Great Belt) we visited Ulriks-holm, a manor house built by King Christian IV in the 1630s for his natural son. About 10 miles from Odense, it sits in a wooded park on the edge of a sheltered bay.

It is now a country-house hotel with an elegant interior and 18 bedrooms, all decorated in different styles and some with bathrooms. The cooking is acknowledged as some of the best in the area. Bed and breakfast rates range from £25 to £40 for a double room.

On the way back to Esbjerg we spent several hours in Odense, which is one of the country's leading tourist centres. The old quarter has been preserved and restored and Hans Christian Andersen's home has now been incorporated into a comprehensive museum.

Just across the road from the museum is Under Lindetraet, which is one of the best small restaurants in Denmark, converted from three old houses and decorated in traditional style. The owner has developed his own distinctive *nouvelle cuisine* based on Danish recipes. I had a lunch of fresh salmon in lemon and walnut oil

with herbs, duckling marinated in salt water for eight hours and then cooked for only four minutes, accompanied by a variety of crisp fresh vegetables, Danish cheeses and a delicious sweet of home-made ice cream, with fresh whipped cream, hot chocolate and honey. And the bread from the next-door bakery was still warm. The cost worked out at about £14.50 each including coffee and service, and a bottle of wine was just over £6.

The Danes are a likeable people who radiate genuine warmth and welcome visitors more as friends than as tourists, particularly in the country areas. With English widely spoken, especially by younger people, there are few communication problems. I would certainly recommend a few days touring by car—the roads on the whole are excellent and well sign-posted. Costs are about the same as in the UK, and the ferry network is quite superb.

I used the DFDS ferries *Dana Regina* and *Dana Anglia* to cross to and from Denmark between Harwich and Esbjerg. These large vessels are more akin to cruise liners in their facilities with comfortable cabins (all with shower and lavatory), restaurant and cafeteria, lounges and excellent duty-free shopping. A daily service is maintained throughout the year, and the crossing takes about 20 hours. The fares for the round trip are currently between £64 and £154 according to cabin and how many share it. Car costs are between £40 and £100 return, depending on the size of the vehicle, the number of passengers and the time of sailing. With four fare-paying passengers cars go free. A similar service operates six times weekly in summer, three times in spring, autumn and winter from Newcastle (Tyne Commission Quay).

DFDS also operate various "packages" to Denmark in summer using your own car but giving maximum flexibility in arrangements. Although their 1984 programme was not available as we went to press, this is likely to follow last summer's pattern. A week in Denmark staying at well appointed country inns costs around £240 to £270 per person with two travelling together. These prices cover cost of travel from and to Harwich or Newcastle for passengers and car, seven nights with bed, breakfast and dinner.

The Danish Tourist Board provides free literature (and maps) including an excellent brochure on castles and manor houses by Bernhard Linder, one of the country's leading authorities on the subject ●

Danish Tourist Board, 169/173 Regent Street, London W1R 8PY (734 2637). (The entrance is in New Burlington Street.) DFDS, Danish Seaways, 16 Minories, London EC3N 1AD (488 0755).

CROWN HOTEL

Horsefair, Boroughbridge,
N. Yorks.

Tel: (09012) 2328

Ideal situation, half-way between London and Edinburgh, for touring Yorkshire and the Pennines, business conferences or staying overnight whilst travelling north or south. You are assured of a comfortable stay, with thoughtful service, and every convenience, including special facilities for disabled. Meals always available; sauna.

DEVONSHIRE HOTEL

Torquay, Devon.

Tel: (0803) 24850

Standing well within its own grounds, offering lively entertainment, with dancing and cabaret; friendly, cheerful atmosphere; relaxing, comfortable surroundings, lounge overlooking garden; terrace provides a pleasant sun-trap. Superb facilities include outdoor heated pool, hard tennis court. 66 bedrooms, 46 en suite, all with colour T.V.

FEVERSHAM ARMS HOTEL

Helmsley, N. Yorks.

Tel: (0439) 70766

An historic inn, with an old-fashioned charm, where game and seafood are specialties. After exploring the dramatic moors, riding, playing golf or tennis, the Feversham Arms is a haven of relaxation and peace. Perfect for small conferences, as well as family holidays. Winter bargain breaks available.

GABRIEL COURT HOTEL

Stoke Gabriel, Devon.

Tel: Stoke Gabriel (080 428) 206

In one of Devon's prettiest villages. Within the three acres of delightful gardens surrounding this family-run former Manor House, are a swimming pool and tennis court; every modern facility makes this hotel perfect for a restful holiday or as a base for visiting the many beauty spots of the South West.

Signpost recommended hotels

GLIFFAAS COUNTRY HOUSE HOTEL

Crickhowell, Powys.

Tel: Bwlch (0874) 730371

The lovely wooded valley of the River Usk is perfect for salmon and trout fishermen. This luxurious and friendly hotel overlooks the river and is surrounded by 29 acres of gardens and woodland. Excellent facilities: 2½ miles fishing, tennis, croquet, full-size billiards, wonderful walking. Send for brochure.

GROVE HOTEL

St. Davids, Dyfed, SA62 6SB.

Tel: St. Davids (0437) 720341

19th Century country house with own grounds, situated on outskirts of St. Davids. Friendly and relaxed, with marvellous country fare on the menu, using local produce. Perfect for seaside and countryside activities: walking, sailing, fishing, pony-trekking, sea-bathing. Delightful bays and breathtaking coastal scenery to the south.

HOLBROOK HOUSE HOTEL

Holbrook, Wincanton, Somerset.

Tel: Wincanton (0963) 32377/
32681

Explore the idyllic countryside of the West Country, with Holbrook House as a base, itself an elegant country house surrounded by 13 acres of lovely grounds, offering plenty of activities: golf, tennis, squash, riding — croquet and outdoor pool seasonal. Good food and wine. Write or telephone for brochure.

LASTINGHAM GRANGE COUNTRY HOUSE HOTEL

Lastingham, Yorks.

Tel: (07515) 345

At the edge of the Yorkshire moors, in the lovely old village of Lastingham, lies this delightful hotel — a charming stone-walled Grange, built around a courtyard, where refreshing hospitality welcomes you. A log fire, a rose garden, and excellent food make this the ideal English holiday hotel.

MANOR HOUSE HOTEL

Castle Combe, Wilts.

Tel: (0249) 782206

Gracious 14th Century Manor House in 26 acres of own grounds, with Italian gardens and wide lawns sweeping down to Bybrook River. There is excellent trout fishing, golf, riding, an outdoor pool, all weather tennis. Comfortable and elegant surroundings with every modern facility completes a perfect picture.

MENDIP LODGE HOTEL

Frome, Somerset.

Tel: (0373) 63223

Ideal for visiting Longleat, Bath, Wells Cathedral, Cheddar Gorge, Wookey Hole, Stourhead House and Gardens. "White House" contains conference suites, comfortable lounge, 2 bars, Marmaduke's Restaurant, where excellent and unusual dishes are served. Bedroom wing has 40 spacious rooms, all with bathroom, radio, telephone and T.V.

PORTH TOCYN HOTEL

Abersoch, Gwynedd.

Tel: Abersoch (075881) 2966

Peaceful setting on own headland overlooking Cardigan Bay and Snowdonia, 2 miles beyond popular sailing village. Lovingly tended, 'cottagey' country house with marvellous food and wine. Run by Fletcher-Brewer family for 34 years. Amenities include tennis court, swimming pool and windsurfing.

ROYAL OAK INN

Winsford, Somerset.

Tel: (064385) 232

Fresh salmon, lobster and game in season, fresh vegetables whenever possible, fresh fruit in each room, and fresh flowers on the tables: true Somerset hospitality in this delightful, thatched 15th Century Inn on the River Exe, in the Exmoor National Park. Idyllic setting for any kind of holiday — relaxing or sporting.

ST. BRIDES HOTEL

Saundersfoot, Dyfed.

Tel: (0834) 812304

Superb position, with dramatic views overlooking Carmarthen Bay, at gateway to Pembrokeshire National Park. Sailing, golf, fishing, cycling and walking available from hotel. 49 bedrooms with private bath/shower; clifftop restaurant featuring locally caught lobsters, fish and flambé dishes cooked at the table. Colour brochure on request.

WOLFSCASTLE COUNTRY HOTEL AND RESTAURANT

Haverfordwest, Pembroke.

Tel: (043 787) 225

A family hotel, recommended by nearly all the good food and hotel guides. Situated in the heart of Pembrokeshire, fifteen minutes from the beautiful coastline. Tennis and squash courts.

SIGNPOST THE PREMIER HOTEL GUIDE

45th EDITION PRICE £5.95 SIGNPOST 1984 PROVIDES DETAILS OF NEARLY 300 HOTELS IN GREAT BRITAIN. COPIES AVAILABLE FROM ALL LEADING BOOKSELLERS OR DIRECT FROM SIGNPOST LTD., FOUNTAIN COURT, STEELHOUSE LANE, BIRMINGHAM B4 6DT.

DISCOVER MALAWI

The warm heart of Africa...



and a warm, warm, welcome

Sunfilled days on the beaches of Lake Malawi; Game drives, with elephant, lion, leopard, and perhaps a shy Nyala; explore the scenic Zomba plateau or gaze across Africa from majestic Mount Mulanje.

Hotels and Lodges are modern, the cuisine superb; try freshly caught chambo, a speciality from Lake Malawi. Beaches, game parks, local crafts, climbing, birdwatching, sports, unspoilt beauty and a warm, warm welcome... This is Malawi.

There are now direct flights from Europe and several well known UK tour operators feature Malawi.

Abercrombie and Kent, Amathus Holidays, Fairways and Swinford, M. T. S. Safaris Ltd., Musgrove and Watson (Overseas) Ltd., Peltours Ltd., Southern Africa Travel, Tempo Travel Ltd., Worldspan International Ltd.

For brochures and details of these inclusive tours please send the coupon to:



The Tourism Officer, Malawi High Commission, 33 Grosvenor Street, LONDON W1X 0HS, Tel: (01) 491 4172

Name _____

Address _____

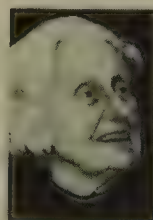
MALAWI

The warm heart of Africa

Established 1812

Patron: Her Majesty The Queen

President: The Lady Home of The Hirsell



Please remember the elderly at Christmas

Elderly people who have spent their lives caring for others, are deserving of our help and yours especially at this time of the year. For many who are old and alone, Christmas brings memories of happier times, of family and friends who have long since departed. They have spent their lives serving others — now they themselves need help. Failing health and rising costs combine to make the last years of their lives very difficult.

There is an overwhelming need for the care which the NBI is able to give, but we are very much dependent on donations and legacies, large and small, to assist us in our work. Please send whatever you can spare and help to bring a little warmth and happiness to those who have given so much.

NBI

Help us to care for those who have cared!

To: THE SECRETARY, DEPT ILN X, THE NATIONAL BENEVOLENT INSTITUTION, 61 BAYSWATER ROAD, LONDON W23PG

Please send me your pamphlet about the NBI

NAME _____

ADDRESS _____

Italian cellars

by Peta Fordham

Following an article on Italian wines in the June issue, I was asked by a reader to suggest an "Italian cellar" for him, to complement a small but interesting French cellar he had inherited of mainly Bordeaux vintages. His requirements were wines which represented the best of their kind which must derive from different regions and have a varied life-span so that some would be long-lived and some would be ready for more or less immediate drinking.

I assembled two cellars for his choice. The only difficulty was in the tasting. Obviously, it is far cheaper to buy by the case, from the importer; but the cost of wines such as Brunello and Barolo is such that no merchant can afford to open them indiscriminately. The firm of Alivini, for example, sends hardly any wine to shops but deals with private customers and restaurants, which makes local tasting difficult. But firms have reputations to maintain and consultation by a serious buyer usually sorts out difficulties.

The first cellar, from Alivini, begins with a Barolo Brunate 1979 from Ceretto, which can safely be included among the great wines. It would be wise to consult on the life-span of all the wines, with due regard to storage conditions: this one is long-lived indeed. There follows a Brunello di Montalcino, Castello "Poggio Alle Mura" 1975, to provide a brace of wines that would grace a formal dinner table. The next is a startling Valpolicella—by far the best I have ever tasted—the Serego Alighieri 1980 from Masi. If you have formerly dismissed many Valpolicellas as useful but unexciting you are in for a surprise. This one is in the cellar of the San Carlo restaurant in Highgate, if you want to try it with a meal.

Barbaresco Vigneto Asili 1979 comes from Ceretto, maker of the Barolo. A full, generous wine on the palate, it is supplied in magnums and will live much longer than most Barbarescos, for this is a house renowned for its vinification. Then follows a traditional Chianti Classico in Castellare di Castellina 1980, one of those long-finish wines which linger in the memory as well as on the palate. The same house has a delicious Sodi San Niccolo Riserva 1977. This is classified as *vino da tavola*, but is a very fine wine indeed and is quite expensive; drink it in the knowledge that many of these table wines are thus classed in Italy because their makers stubbornly refuse to vary the traditional recipe by using, for example, specified DOC grapes or vinification methods.

Frascati, a difficult wine to buy well, is finely represented by Frascati Superiore Colli di Catone 1982. A Pinot Grigio Catemario 1982 from the Friuli

region is a fragrant, dry wine for early drinking, insufficiently known, as is a Vernaccia di San Gimignano 1982 (Piedmont), a truly refreshing wine. I had not previously met the Breganze Bianco, made in the Veneto from the Tocai grape: I liked the 1982 Maculan which was delicate, but deep-flavoured and fruity. Finally, no Italian cellar should be without Rapitala, the sensation of last year, a quality white wine made in Sicily by a Frenchman. Drink fairly soon for choice—buy the current one and replenish.

The second cellar comes from Belloni, another shipper of great repute. A true Chianti Classico from Antinori, the Riserva 1978 with a long life, is accompanied by a brilliant white, their Orvieto Classico Secco 1982, ready for drinking now but it will last a couple of years. The house of Antinori has worked hard to improve Italian wine in general and their Galestro is a fine example of the new type Italian whites, light and dry for immediate use. At the other end of the scale, a Vin Santo stands out among these wonderful naturally sweet wines for use as aperitif or for dessert and like every wine from this house it is made with consummate care.

John Matta's Castello Vicchiomaggio Riserva 1978 is another superb Chianti for important occasions and Bertani's Soave Classico Superiore 1982 is a surprise to those who, on some samples of Soave, have justly considered this to be an unexciting wine. Bertani's reliable Valpolicella Valpantena 1979, with a life of at least three or four years in top condition, is to be recommended. A beautiful Verdicchio, Fazi-Battaglia "Titulus" NV could perhaps precede it at a dinner-party, and a fine Amarone Classico Superiore 1972 can show what the Valpolicella area is capable of producing. Expect the massive Barolo Contratto 1976 to last at least 20 years and the Barbaresco 1979 from Nicoletto will keep almost as long. A beautiful Brunello "Il Poggione" 1978 completes a worthy collection.

The first cellar works out at approximately £473.40, the second, at approximately £455.76. Alivini's address is 120 Vallance Road, E1 (247 3511); ask for Claudio Mussi or Renato Trestini. Belloni are at 128 Albert Street, NW1 (267 1121); ask for Hugh McKay. The wines are carefully thought out to obtain balance but it is perfectly possible, buying by the case, to start with only part of the collection.

Wine of the month

A useful last-minute addition to the Christmas table could well be Hallgarten's Royal Mint Chocolate Liqueur, which combines the favourite after-dinner mint with an alcoholic "lift". The English tooth is reverting to sweetness and this is a pleasant example. It is widely obtainable at about £5.15 ●

A UNIVERSAL SYMBOL OF GOOD TASTE.



The old brandy for new tastes.

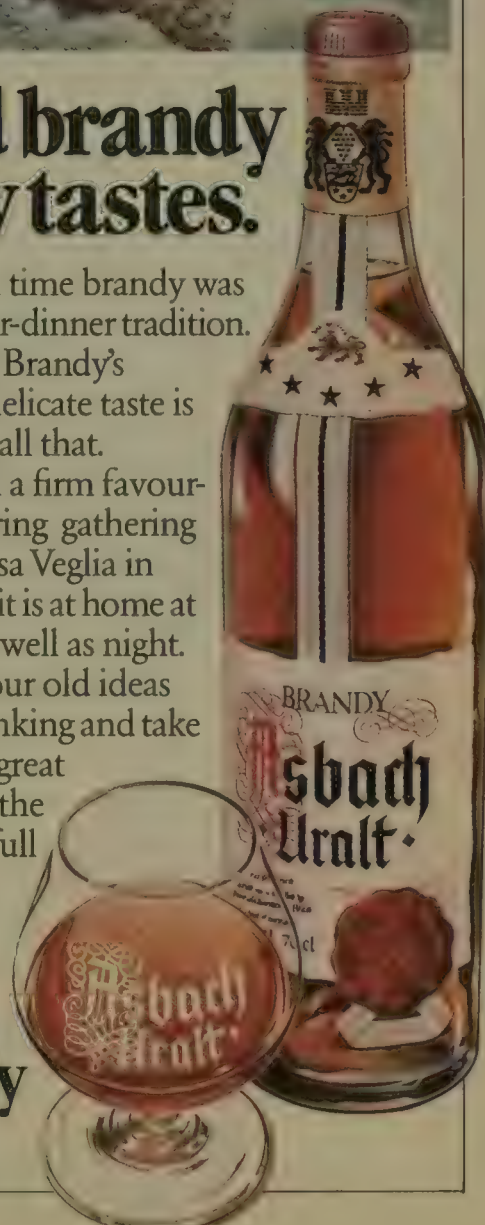
Once upon a time brandy was very much an after-dinner tradition.

Now Asbach Brandy's smoother, more delicate taste is rapidly changing all that.

It's long been a firm favourite at such glittering gathering places as the Chesa Veglia in St. Moritz, where it is at home at any time. Day, as well as night.

So change your old ideas about brandy drinking and take to Asbach – the great old brandy from the Rhine that's just full of new ideas.

Asbach Brandy
THE GREAT BRANDY FROM THE RHINE.





WE'VE ALSO FOUND WAYS OF SERVICING YOUR BMW FASTER.

When Nelson Piquet steers his Parmalat Brabham-BMW into the pits, he can expect to be roaring out again within a matter of seconds.

After all, the team holds the record for the fastest pit stop ever: 9.2 seconds precisely.

This level of efficiency isn't something that's reserved for the race track, however.

Indeed, your local BMW dealer has, as part of his team, something even Piquet doesn't have: a computerised service tester.

It can put your BMW through 192 separate tests in a matter of minutes, instead of hours.

Which means a full service on, say, a 525i now takes 20% less time than before.

And time, as the saying goes, is money.

As well as making services faster, BMW have also succeeded in making them rarer.

And once again, computer technology plays a part.

Under the bonnet of every BMW is a micro-circuit that memorises exactly how every mile has been driven.

It then uses this information to calculate the optimum moment for a service.

With a normal driving style it can increase the mileage between services by an average of 40%.

This unique level of high technology in both car and dealership means a BMW now spends more time where a BMW belongs: on the road.

Or, if it happens to be a Parmalat Brabham-BMW, on the way to the World Championship.



THE ULTIMATE DRIVING MACHINE

WHERE YOU'LL FIND THE UNIQUE BMW SERVICE TESTER.

18 | p.83

Avon
Wellsway Motors
Bath (0225) 29187/8
Western Counties Automobile Co. Ltd.
Bristol (0272) 45561/45876/49767

Bedfordshire
Ivor Holmes Ltd
Luton (0582) 56622
Alec Norman (Garages) Ltd.
Goldington
Bedford (0234) 60412

Berkshire
Altwood Garage Ltd.
Maidenhead (0628) 37611
Altwood of Slough
Slough (0753) 821821
Hungerford Garages Ltd.
Hungerford (0488) 82772
Royal Ascot Garage
Ascot (0990) 21481/27221
Vincent's (RCR) Ltd.
Reading (0734) 866161

Buckinghamshire
Birds Garage Ltd.
Gerrards Cross (0753) 888321
Colver & Hencher Ltd
Chesham (0494) 782351
Hughenden Motors Ltd
High Wycombe
Naphill (024024) 2662

Cambridgeshire
Magpie Garage
Cambridge (0223) 842237
Murkett Bros. Ltd
Huntingdon (0480) 59551
Sycamore (Peterborough) Ltd
Gilton
Peterborough (0733) 253333

Cheshire
Beechwood Warrington Ltd.
Warrington (0925) 35987
Blue Bell
Wilmslow (0625) 523542/526617
Red Rose Motors
Huntington Chester (0244) 311404

Cleveland
Stokesley Motors Ltd
Middlesbrough
Stokesley (0642) 710566
T. Cowie Ltd
Stockton-on-Tees (0642) 675361

Cornwall
Lewis Motors (Cornwall) Ltd.
Penryn (0326) 72641

Cumbria
Bateman Motor Works
Lindale
Grange over Sands (04484) 3751
Eurocars
Carlisle (0228) 29401
R. Lloyd Motors Ltd.
Cockermouth (0900) 823666

Derbyshire
Bridgegate Ltd.
Derby (0332) 369511
Bridgegate Ltd
Chesterfield (0246) 208681

Devon
Chenhalls Ltd.
Paignton (0803) 558567/8
Patnfield Garage
Barnstaple (0271) 74070
SMB (Exeter) Ltd.
Pinhoe Exeter (0392) 69595
M. Thomas (Motors) Ltd.
Plymouth (0752) 669202

Dorset
Wood of Bournemouth
Bournemouth (0202) 294521
Tice & Sons (Dorchester) Ltd
Dorchester (0305) 67411

Essex
Bates Motors (Belcher) Ltd.
Maldon (0621) 55161
Fairfield Performance Cars
Leigh-on-Sea
Southend (0702) 715911
Neep of Colchester Ltd.
Colchester (0206) 65173
A. R. Sewell & Sons
Great Dunmow (0371) 2884/2505

Gloucestershire
Curfew Garage Ltd.
Moreton-in-Marsh (0608) 50323
Richard Cound Ltd.
Gloucester (0452) 23456/7

Hampshire
Hampshire Cars
Odiham (025671) 2556
Quadrifoglio Motors Ltd
Southampton (0703) 789472
Romans of Farnborough
Farnborough (0252) 518185
VHL
Old Portsmouth (0705) 753870

Hereford & Worcester
Black and White Garages (Continental) Ltd.
Harvington
Evesham (0386) 870612
R. F. Brown & Son Hereford Ltd
Hereford (0432) 272589
Carl Norris (Motors) Ltd.
Nr. Kidderminster
Chaddersley Corbett (056 283) 433/4/5

Hertfordshire
Britannia Cross Motors
Waltham Cross
Lea Valley (0992) 712323
Milcars (Radlett) Ltd.
Radlett (09276) 4802/7623
Specialist Cars
Stevenage (0438) 351565

Humberside
Harvey Motors (Grimsby) Ltd.
Grimsby (0472) 71835
Paragon Motors
Hull (0482) 25071
Peter West Motors Ltd.
Scunthorpe (0724) 864251

Isle of Man
BMN Carriages Ltd.
Douglas (0624) 3380

Isle of Wight
Blackwater Service Station
Newport (0983) 523684

Kent
Waldron Specialist Cars
Canterbury (0227) 54341
Waldron Specialist Cars
Maidstone (0622) 686666
Euromotors
Sevenoaks (0732) 450035/6
L & C Auto Services
Tunbridge Wells (0892) 39355

Lancashire
Clock Garage (Accrington) Ltd.
Accrington (0254) 398331
Kinders Ashton Garage Ltd.
Preston (0772) 724391
Prestons of Earby
Kelbrook (028 284) 2380
Derek Woodman Ltd.
Blackpool (0253) 402541

Leicestershire
Cooper Leicester Ltd
Rothley (0533) 374444
Cripps of Kibworth Ltd.
Kibworth (053 753) 2091

Lincolnshire
Crompton & Holt
Lincoln (0522) 21345/6
Wilson of Boston
Boston (0205) 67535

Gt. London
Burton & Deakin (Hayes Kent) Ltd.
Hayes 01-462 1211/2
Cheyne Motors Ltd.
Putney 01-788 4314/5/6/7
Cooper Thames Ditton Ltd.
Surbiton 01-398 8311
Cooper Bishopsgate Ltd
Bishopsgate 01-377 8811
E & O Motor Co.
Ruislip (08956) 37262
First Front Garages Ltd.
Vauxhall Cross 01-582 6000
Hexagon of Highgate Ltd.
Highgate 01-348 5151
LJK Garages Ltd.
Romford (0708) 69611/2/3
Milcars Ltd.
Mill Hill 01-951 1300

MLG Motors Ltd
Chiswick High Road 01-995 1683
Motortune Ltd.
SW3 01-581 1234
New Hatherley Garage
Sidcup 01-300 1126/7
Park Lane Ltd.
Park Lane 01-629 9277
W. Shirley & Sons Ltd.
West Croydon 01-688 0716/8341
Sundridge Park Motors Ltd.
Bromley 01-857 2293

Gt. Manchester
Anderson Motors Ltd
Stockport 061-483 6271
Ian Anthony (Sales) Ltd.
Bury 061-761 2221
Williams Motor Co. (Bolton) Ltd.
Bolton (0204) 387271
Williams Motor Co. Ltd.
Deansgate 061-832 8781/6

Merseyside
The Beechwood Garage Ltd
Liverpool (051-427) 2281/8897
Williams Motor Co. (Liverpool) Ltd.
Liverpool (051-207) 7213

W. Midlands
Cheylesmore Garages Ltd.
Coventry (0203) 461441
Prophets Garage Ltd
Shirley (021) 744 4488
Rydale Cars Ltd
Sutton Coldfield
Birmingham (021) 354 8131
Rydale Cars Ltd
Warley
Birmingham (021) 552 2825
Wolverhampton Motor Services
Wolverhampton (0902) 54602

Norfolk
H. E. Averill & Sons Ltd.
Norwich (0603) 21471
Sorensons Motors Ltd.
King's Lynn (0553) 64386

Northamptonshire
Wollaston Motors Ltd
Northampton (0604) 583321

Northumberland
Fawdingtons (Stocksfield) Ltd
Stocksfield (0661) 842283
John Rutherford & Sons Ltd
Cornhill on Tweed
Coldstream (0890) 2146/7/8

Nottinghamshire
Sytner of Nottingham Ltd.
Nottingham (0602) 582831

Oxfordshire
Bristol Street Motors (Banbury) Ltd.
Banbury (0295) 53511
North Oxford Garage Ltd.
Oxford (0865) 511461

Shropshire
A. Beauclerk & Son
Oswestry (0691) 652413
George Oakley's Garage
Shrewsbury (0743) 3250

Somerset
L. J. Irvine & Sons Ltd
Bridgwater (0278) 652228
Marston Motor Company
Yeovil (0935) 850727

Staffordshire
Hartshill Autos
Newcastle (0782) 620811
Walton Garage Stafford Ltd.
Stafford (0785) 661293/4/5

Suffolk
Minden Motor Co. Ltd.
Bury St. Edmunds (0284) 3418/9
Stocks
Ipswich (0473) 49666

Surrey
Coombs & Sons (Guildford) Ltd.
Guildford (0483) 69944/62907
Cronk of Reigate
Reigate (073 72) 22223
New Central Garage
Cobham (09326) 7141

Sussex
The Ashdown Garage
Haywards Heath
Chelwood Gate (082 574) 456

Chandlers Garage (Brighton) Ltd.
Brighton (0273) 27991/2/3/4
Chandlers Garage (Worthing) Ltd
Angmering
Rustington (090 62) 4147/8/9
Daltons of Hailsham Ltd
Hailsham (0323) 844032/844482
Harrington Motors
Horsham (0403) 60246/7/8

Tyne & Wear
Priory Cars Ltd.
North Shields (0632) 590505
Mill Garages (Sunderland) Ltd
Sunderland (0783) 657631/2/3

Warwickshire
The Donald Healey Motor Co. Ltd
Warwick (0926) 491235

Wiltshire
Dick Lovett Specialist Cars
Wroughton (0793) 812387
Woodrows Harnham Garage
Salisbury (0722) 24933/4

Yorkshire
Almondbury Garage Ltd
Huddersfield (0484) 25435/36789
Andrews Bros. (Bradford) Ltd
Bradford (0274) 495521
Hallamshire Motor Co. Ltd.
Sheffield (0742) 755077
G. Eric Hunt Ltd
Ferrensby
Coppgrove (090-14) 436/7
G. Eric Hunt (Leeds) Ltd
Leeds (0532) 620641
Malton Motors Ltd
Norton
Malton (0653) 5151
Sandal Motors (Bayern) Ltd
Wakefield (0924) 363796
Wheatley Hall Motors
Doncaster (0302) 69191/2/3/4

Scotland
Calterdon Ltd
Inverness (0463) 236566
John Clark Specialist Cars
Aberdeen (0224) 33355
Harry Fairbairn Ltd
Irvine (0294) 78793
Harry Fairbairn Ltd
Glasgow (041) 638 6522
Glenvarigill Co. Ltd
Cupar (0334) 53346
Henry Bros (Glasgow) Ltd
Glasgow (041) 959 1272
Golden Lion Garage Ltd
Arbroath (0241) 72919
Grassicks Garage Ltd
Perth (0738) 25481
Menzies Motors Ltd.
Stirling (0786) 4477/8
Eastern Motor Co. Ltd
Edinburgh 031-337 3181

Wales
Green Bower Garages Ltd
Haverfordwest
Rhos (043-786) 251/2/3
LMT Garages Ltd.
Newport (0633) 273699
Leslie H. Trainer & Son Ltd
Swansea (0792) 201535
Premier Cars (RSJ) Ltd.
Aberconwy
Deganwy (0492) 82441
S. L. Garages
Cardiff (0222) 23122

Northern Ireland
Bavarian Garages (NI) Ltd.
Belfast (0232) 233331
JKC Specialist Cars Ltd.
Coleraine (0265) 55222
The Country Garage
Ballymena
Kells (0266) 891324/891737

Channel Islands
Jacksons Garage (Guernsey) Ltd.
St. Peter Port (0481) 23916/7/8
Jacksons Garage Ltd.
St. Helier
Jersey (0534) 20281/2/3

A brilliant commander

by Robert Blake

Monty: Master of the Battlefield 1942-1944

by Nigel Hamilton
Hamish Hamilton, £12.95

In his diary for June 2, 1943, Sir Alan Brooke, Chief of the Imperial General Staff, wrote about Montgomery: "A difficult mixture to handle, brilliant commander in action and trainer of men, but liable to commit untold errors, due to lack of tact, lack of appreciation of other people's outlook. It is most distressing that the Americans do not like him, and it will always be a difficult matter to have him fighting in close proximity to them."

In the period covered by the first volume of this monumental biography the question of Anglo-American relations did not arise. The campaign which culminated in the battle of El Alamein, though it employed American tanks, was the last in the Second World War to be fought without need for American co-operation. Thereafter it became a mounting liability to have a British commander who simply could not accommodate himself to American methods and manners and who seldom concealed either his contempt for his allies or his consciousness of personal superiority. The ensuing problems form a large part of the theme of this volume and will no doubt do so in the next. Montgomery's continuation to the end of the war, despite American detestation of his style and demeanour, is a most striking tribute to his military ability. Anyone less indispensable would certainly have been dispensed with.

Montgomery's insensitivity is well displayed in a relatively trivial incident—the great row about the Flying Fortress. General Bedell Smith, Eisenhower's Chief of Staff, took an imprudent bet with Montgomery at Tripoli in February, 1943. Montgomery had asserted that the Eighth Army would breach the Mareth Line and reach Sfax within the next six weeks. Bedell Smith, being asked what Eisenhower would give if this occurred, said that Montgomery could have anything he liked. Montgomery replied "a Flying Fortress complete with American crew to remain on their pay roll; the whole to be my personal property till the war ended". Bedell Smith, without consulting Eisenhower, agreed. Five days before the deadline the British were in Sfax and Montgomery instantly and peremptorily insisted on payment. He got his Flying Fortress but the implementation of the bet caused the maximum embarrassment to the Americans. Eisenhower had to fix it with the US Air Command and explain it somehow to the US War

Department. No one who had the slightest awareness of American feelings or who wanted to smooth relations with the country that was obviously soon going to dominate the Alliance would have pressed the matter in this way.

Nigel Hamilton's second of three volumes begins with the breakthrough at Alamein and ends with the great battle in Normandy. Montgomery was the key figure throughout. Many questions about his decisions can be asked, but there is no doubt that in Tunis, Sicily, Italy and France his were those that mattered and affected the course of history. However bad he was in dealing with the generals of other countries or of his own, he had clear and well justified views about strategy. He believed that the hard single punch to break the enemy's "lines" and fan out behind them was the key to success. He was consistently opposed to dissipating his efforts in a series of scattered attacks too far apart to support each other and not quite strong enough to break through. This was the essence of the famous clash between Montgomery and Eisenhower after Montgomery had won the battle of Normandy. Ironically Patton, for all his dislike of Montgomery, agreed with him on strategy.

Naturally Montgomery tried to keep the enemy guessing about the place of the great punch. He was much helped by the decodes of German radio messages. A security embargo prevented public mention of these in Montgomery's lifetime. How much difference they made to his decisions is a question which it would need a lot of research to answer. It is clear, however, that his celebrated ability to "read the mind" of the enemy depended as much on information as intuition.

However that may be, Montgomery's general strategy was not a function of his intelligence services. His belief in the single punch and his opposition to the "broad front" strategy were fundamental parts of his military thought. If he had had his way Sicily would have been seized far more quickly and the Germans would not have escaped via Messina to mainland Italy.

Mr Hamilton's book, which runs to more than 800 pages, is too long and too repetitious. There is no need to quote verbatim so many personal interviews and documents. Biographies should be works of literature, not reprints of documents, and the biographer can reasonably assume that the reader will trust him not to cheat.

Having said this I cannot but admire the labour and scholarship which have gone into a book which will remain for many years to come an indispensable tool for students of the Second World War. It reveals both the greatness and the failings of a person who, like Marlborough, Nelson and Wellington, will always be remembered in the annals of war history.

Recent fiction

by Harriet Waugh

The Proprietor

by Ann Schlee
Macmillan, £8.95

Flying to Nowhere

by John Fuller
The Salamander Press, £4.95

Love and Glory

by Melvyn Bragg
Secker & Warburg, £7.95

Tender Prey

by Patricia Roberts
Chatto & Windus, £7.95

Although Ann Schlee's first novel *Rhine Journey*, short-listed for the Booker Prize a couple of years ago, is perhaps the greater achievement, her new one *The Proprietor* fixes her as a seriously good novelist. Like *Rhine Journey*, *The Proprietor* is set in the Victorian era. The characters move puppet-like, their motives, conflicting emotions and outward behaviour constrained by a rigorous code.

The hero, Augustus Walmer, a difficult misogynic man, acquires the lease on some islands and dedicates his life to the improvement of the islanders' welfare by enforcing strict utilitarian principles on the island economy. He does this with a severity and lack of humanity that makes him feared and hated by the islanders even though his policy does improve their meagre existence.

Visitors from the outside world come to stay with him and are revitalized by the beauty and seeming tranquillity of the place. Uneasy, unexpressed emotion grows between Augustus and the wife of a friend. Her daughter plays with a passive island child, an orphan rescued from the sea brought up with loving severity by an island widow. The futures of these characters are entwined, with class, religion, cruelty and sex playing their usual destructive roles beneath the ordered guise of Victorian rectitude. The reader is kept an outsider so that intimacy develops very slowly, but when it does arrive it gives great satisfaction.

Another island story is John Fuller's *Flying to Nowhere*. The author is a well-known poet and his 80-page novella describes strange, fantastical events on a Welsh island where there are a monastery and a miraculous well. As the peasant islanders dream of renewal and flying, the abbot is attempting to find the seat of the soul by dissecting bodies in the monastery cellars while the novices are preparing for some strange ordeal. Then a priest from the mainland arrives to find out what has been happening to the pilgrims that come seeking health from the well but never return. This bare outline of the plot makes it sound like something out

of Hammer Films. But instead it is a poetic tapestry, dense with splendid imagery.

Melvyn Bragg's new novel, *Love and Glory*, brings one back, with some relief, to urban concerns of love, marriage and the cut-throat business of keeping one's desk and office intact in the shifting world of television careerism (although there are some Cumbrian walks to show that the earth has something to show more fair if only man was not fallen).

The story concerns a middle-aged television producer, Willie Armstrong, who has a bitter, unfaithful, alcoholic wife and a stepson who has taken refuge from an unloved childhood in half-baked left-wing goo. Willie feels guilty about everything and acknowledges in himself a tired failure to love. He also knows that he has given up on his career as he is being gradually pushed sideways and out. All he wants is to stay still and continue to make well-executed television obituaries, but he realizes that in the upheaval caused by other people's scramble for position it is only a matter of time before someone puts the boot into him. Then, at this moment when he is given over to nebulous depression, he falls violently, obsessively in love with a young actress. She is the mistress of his best friend—a charismatic, lethally selfish, decadent actor. It is a hopeless passion but it alters everything.

Mr Bragg is very good at describing the awful inevitability of middle-aged compromise and the pain of living. He is slightly less good at getting across the joy of love and at making that emotion interesting. However the novel gathers force as it goes along and the positive down-beat ending is both convincing and heartening—life might be awful but something can be made of it if the will is there.

The best thriller detective novel of the month, *Tender Prey*, comes from an English newcomer living in America. Patricia Roberts's novel is not for the squeamish as the subject matter is unpleasant and is dealt with fairly graphically. It concerns the identity of a sexual psychopath who has a lethal penchant for little girls. The action takes place in New York in the 1930s and concerns the fate of a widow and her two young daughters. Mrs James answers a lonely hearts advertisement and contracts an unfortunate marriage. The younger of her two children, Junie, disappears with her stepfather and is not seen again. Detective Jim Hackett, the complex hero, succeeds too late in piercing the anonymity of the psychopath to prevent a second, and from the point of view of the reader, more devastating tragedy.

The psychology and characters are well grounded, the pace is exciting and the atmosphere of America during the Depression feels authentic. Miss Roberts is a refreshing new talent in this genre.

Other new books

Survey of London: South Kensington—Brompton
 Edited by Francis Sheppard
 The Athlone Press, £45

It is 83 years since the first volume of the *Survey of London* was published, and the series has grown in stature and value with the century. This is Volume 41, and though the Greater London Council cannot claim the credit for the project as a whole (which is not to say that it doesn't) it must be congratulated for keeping it going, and for finding a successor (Hermione Hobhouse) to carry on the good work of Dr Francis Sheppard, who has been the editor responsible for 15 of the volumes, including the present one, the third of four to cover Kensington.

Until 100 years ago Brompton was a comparatively open space, an area of market gardens, sparsely built on, with a mortality rate lower, as the local medical officer noted, than that of Cheltenham, then held to be the healthiest town in the country. This volume describes something of the pre-Victorian period but its main concern is with the development of building which swamped the area, albeit in genteel fashion, in the late Victorian era—the squares and crescents which spread inexorably from Brompton Square in the 1830s to The Boltons (1850s) and to Redcliffe Square (1870s), as well as along the commercial line of Brompton Road. Most renowned among the houses of commerce in this area, of course, is Harrods, and the story of the rather haphazard evolution of this noble shop forms one of the most entertaining set-pieces in this volume, and demonstrates the skill with which Dr Sheppard contrives to reveal some of the social upheavals that were going on behind the bricks and mortar that are the foundations and principal concern of the *Survey*.

The New Oxford Companion to Music
 General Editor Denis Arnold
 Oxford University Press, £50 (£37.50 until January 31, 1984)

This new two-volume encyclopedia ranges from crisp definitions of musical terms and entries on the theory and rudiments of music to extended historical articles and essays on the music of many different countries, thus providing a wider coverage of music throughout the world than the previous well used *Oxford Companion* edited by Percy Scholes. There are 1,300 entries on individual composers and 1,150 on major works, including synopses of 100 operas. While Professor Arnold is himself the author of many of the signed articles, a total of 90 contributors are responsible for compiling the 6,600 entries in this valuable reference book.

Paperback choice

P. G. Wodehouse
 by Frances Donaldson
 Futura, £5.95

P. G. Wodehouse was a prolific and incomparable writer of fiction, but a rather peculiar man. Lady Donaldson first met him in 1921 and this perceptive biography was first published last year, seven years after the death, at the age of 93, of the man who wrote some 96 books (the exact number is unknown because when young he wrote under many names), as well as 16 plays and the lyrics for many musicals, and who was happily acknowledged by his contemporaries as "the master".

Required Writing
 by Philip Larkin
 Faber Paperback, £4.95

These reprinted pieces date from 1955 to 1982, and comprise mainly literary reviews and some lively articles on jazz. Their value in this collected form is not just that the individual works deserve to live, but that together they confirm Philip Larkin's distinction as a writer of prose as well as poetry.

The Century Companion to the Wines of Bordeaux
 by Pamela Vandyke Price
 Century Publishing, £4.95

A useful short guide to the Bordeaux region and its wines and food, with proper concentration on the production, classification and enjoyment of claret.

The Age of Illusion
 by Ronald Blythe
 Oxford University Press, £3.50

First published in 1963, Ronald Blythe's entertaining book recalls some of the main episodes of British history between the First and Second World Wars, from the boom year of 1919 when everyone made whoopee to the dramatic days of 1940 when the House of Commons turned against Chamberlain and brought Churchill to power.

Wood and Garden
 by Gertrude Jekyll
 Papermac, £6.95

Written in 1899, this is Gertrude Jekyll's gardening calendar, tracing the progress of and activities in the garden month by month. This edition, with 32 colour illustrations and 71 of the author's own photographs, was first published by the Antique Collectors' Club two years ago. In addition to the calendar it includes some delightful personal comments on many other aspects of gardening, from weeds and pests to men and materials.

IN BRITAIN – The ideal gift that will be remembered the whole year through!



- * Published monthly by the British Tourist Authority!
- * 12 colourful issues at a special rate!
- * Month by month, fascinating articles and stunning photography on the British scene!

IN BRITAIN ~ 12 colourful issues!

A whole year's subscription to BTA's monthly magazine *IN BRITAIN* not only makes an ideal gift, but a gift that will be remembered each and every month of the year! And, with each gift subscription, we will send an attractive greetings card on your behalf.

IN BRITAIN, with its many features on England, Scotland and Wales is simply packed with fascinating articles and superb photography on the British scene both past and present. With its monthly diary of forthcoming events, *IN BRITAIN* is as practical as it is informative.

Complete the coupon below TODAY and reserve one copy for yourself, your friends or relations and enjoy the best of Britain – all in the comfort of your own home the whole year through!

RATES & SUBSCRIPTION OFFICES

U.S.A.: \$21.20 (Normal price \$24.95)
IN BRITAIN, Box 1238, Allwood, Clifton, NJ 07012, U.S.A.
 CANADA: \$25.05 (Normal price \$29.50)
 BTA, Suite 600, 94 Cumberland St., Toronto, Ontario M5R 3N3
 AUSTRALIA: \$19.95 (Normal price \$23.50)
 BTA, 171 Clarence Street, Sydney, NSW 2000
 ALL OTHER COUNTRIES: £11.45 or equivalent in your own currency (Normal price £13.50)
 BTA, Finance Dept., 239 Marylebone Road, London NW1 5QT, United Kingdom.

IN BRITAIN SUBSCRIPTION ORDER FORM

Please enter a ONE YEAR'S SUBSCRIPTION to *IN BRITAIN* magazine commencing with the next available issue.

My payment is enclosed.

Delivery Address

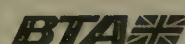
Name _____

Address _____

My name and address (if different from above)

Name _____

Address _____



British Tourist Authority
 64 St. James's Street, London SW1A 1NF

SUN 028

* Sun
* Snow
* Switzerland



Arosa

The favorite goal of the British
...more Snow, Sun and Fun...

The traditional but the up-to-date wintersports resort in the heart of the Grisons/Switzerland with all modern facilities in a sun-sparkled mountain valley—away from the hustle and bustle—is expecting you this winter. Welcome to AROSA

Information/prospectus: Your travel agency; Swiss National Tourist Office, 1 New Coventry Street, Tel. 01-734 1921 or Arosa Tourist Office, P.O.B. 230, CH-7050 Arosa, 'phone 0104181/31 16 21—Tx 74 271.

Arosa

EDEN HOTEL ****

Your first-class hotel (160 beds) – sunny, quiet, central location. Restaurant, bar w. pianist. Lounges, TV-room, fitness-center, hot whirl-pool, solarium, Kneipp basin, children's play-room. P/garages.

Manager M. Kühne, tel: 0104181/31 18 77 – Telex 74 245

Arosa

HOTEL HOF MARAN ****

First-class hotel on the Arosa sun terrace. All south-facing rooms with sun balconies—modern comfort. Right by the hotel: downhill and cross-country ski school, ski-lift, skating rink and curling,—terrace restaurant, orchestra, children's play room, table tennis. Beg. January—beg. February & from middle March, big reductions. Full buffet breakfast.

Dir. E. Traber
Tel—0104181/31 01 85—Telex: 74 329

Hotel Prätschli ****

7050 Arosa, Tel: 0104181/31 18 61,
Telex: 74 554

The refined, first-class hotel with every comfort in the sunniest location for the best Arosa winter holidays. Ski-lifts right in front of the hotel, Cable car, curling, ice-skating, bar, dancing. Fitness gym, hair-dresser, manicurist.

Arosa

Waldhotel National ****

Best location for skiers and walkers. Swimming pool (28°), sauna, buffet breakfast.

Until Dec. 18, beg. January until beg. February and from March 18 until Easter, reduced prices.

W. & E. Huber.
Tel:—0104181/31 26 65
Telex: 74 209

Arosa

HOTEL RAETIA ****

The hotel with charm and chic.

Sunny, central, views. New: in elegant, comfortable rustic style. Dancing/bar. Recommended cuisine. Half-pension week from Sfr455, (Taxes incl.)

Owner and personal direction:
Fam. Hasler-Hofer,
Tel: 0104181/31 02 41,
Telex: 74 841

Arosa

Davos

Hotel National ****

COMFORTABLE,
FIRST-CLASS HOTEL
Restaurant, bar, pianist
Dancing, children's play
room.



7 days half-pension from Sfr595,
For happy winter holidays!

Fam. Albert Baumann
Tel: 0104183/3 60 46, Telex: 74303.

Pontresina

SCHWEIZERHOF HOTEL****

CH-7504 Pontresina
Tel: 0104182/66412 Tx 744412

Attractive downhill and cross-country skiing package deals in December, January and March, with first-class services in comfort, hospitality, kitchen and care. Modern first-class establishment opposite indoor swimming-pool. Ask for leaflets.

Pontresina

SPORTHOTEL ENGADINE

The comfortable family hotel. Cosy and modern facilities. Buffet breakfast, restaurant, bar. January, March and April, low rate weeks incl. half-pension, ski-pass, use of swimming pool.

Dir. H.-G. & R. Pampel
Tel: 0104182/6 63 31 & 6 66 33,
Telex: 74 494

Hotel Belvedere
Grindelwald

YOUR HOLIDAY HOTEL

Excellent location with a magnificent view, indoor swimming pool and sauna on the premises.

Detailed information on request from:

Fam. F. Hauser, 3818 Grindelwald
Tel: 01041 36/53 18 18.
Telex: 923 224

st. luc

1650-3000m St-Luc

1 chair lift, 6 ski lifts.

55km of marked pistes for cross-country skiing and walking. Swiss School of Skiing, Natural skating rink.

Information: Tourist Office:
3961 Saint Luc
Tel: 01041 27 65 14 12

LES MARECOTTES
SALVAN 900-2300m.

Package-week 1983-84
from Fr 273 to 718

Tourist Office:
CH 1923
LES MARECOTTES
0104126/61589

crans-montana
SUR-SIERRE 1500-3000 M

SWITZERLAND's SUNNY
TERRACE!



One ski-ticket for 38 cable-cars and ski-lifts, from \$70.

All-inclusive ski-weeks with hotel in 1/2-board, 7 days from \$220.

Information:

Tourist offices CH-3962 Montana
Tel. 0104127/41 30 41, TX 473 203;
CH-3963 Crans Tel. 0104127/41 21 32,
TX 473 173.

crans-montana
SUR-SIERRE 1500-3000 M

Hotel Alpha-Belalp ****

Excellent locative in a big garden. All rooms facing south with balconies, bath, WC; telephone, wireless, mini-bar, restaurant, "carnotzet", pleasant cooking and service.

Half board and hotel room: 7 days from S.Fr. 490.

Fam. A. Pagano-3963 Crans.
Tel: 0104127/43 16 16
Telex: 743 381

ZERMAT

1620—3820 m

SNOW BEACH:

The longest skiing season in the Alps
ZERMAT IS WORTH IT

103 Hotels with suitable accommodations. 35 uphill facilities (60km) 150km ski-slopes.

NEW: No waiting at the bottom lift any more.

Information: Tourist Office CH-3920
ZERMAT.
Tel. 0104128 67.10.31, TX 38 130

Saas-Fee

EUROPA HOTEL

The EUROPA-hotel near the aerial cableway Saas-Fee-Hannig gets preference because of its central location within immediate reach of the car terminal. Modern facilities with every convenience. Studio/apartments with kitchenettes. All rooms with WC, bath or shower, telephone, wireless, TV-connection, balconies facing south or east, lounge, sun terraces, bar and grill-room "TRACHA".

Telephone: 0104128/57 27 91 or call Center-Travels 0104128/57 27 25

Saas-Fee

HOLIDAY APARTMENTS FOR RENT

160 apartments (2-12 persons), 700 beds,
from Fr. 100.—per person per week.

JANUARY and APRIL 20% discount.

Please call Center-Travels, telephone
0104128/57 27 25 for more details.

Veysonnaz

1300-2800 m

"4 VALLEYS"—REGION

Family and sport resort 30 minutes from the motorway exit. Swiss ski school (children from 4 years). Studios and apartments to rent. More than 80 skilifts and cablecars: special tickets for families. 8kms Cross-country-Skiing slope

Package-deal "all included"
Information: Tourist Office CH-1961
Veysonnaz. Phone 01041/27/22 03 53 or
01041/27/22 28 13 Telex 38 408.

Clean out of luck

by Jack Marx

There are people who seem to consider themselves such unlucky players that, listening to them, one can only conclude that the whole universe of bridge is simply a vast conspiracy directed against them. An acquaintance once suffered such an injustice at the hands of fate that the deal, so he claims, even sometimes haunts his dreams. To him it typifies those not entirely rare cases where a careless mistake brings disaster, not to the player who makes it, but to his innocent and hapless opponents.

♠ J 10 2 Game All
♥ J 10 9 5 2 Dealer South
♦ 10 9 8 4 3
♣ void

♠ Q 9 8 ♠ void
♥ 6 4 3 ♥ K Q 8 7
♦ 7 2 ♦ Q J 6 5
♣ J 10 8 7 5 ♣ A Q 9 4 2

♠ A K 7 6 5 4 3
♥ A
♦ A K
♣ K 6 3

North and South bid quite competently to Six Spades with no interference after an opening forcing bid and some judicious cue-bidding.

North 2♦ 3♠ 5♣ 5♠
South 2♣ 2♠ 4♦ 5♥ 6♠

South's contract seems quite impregnable. Without a trump lead, there are three club ruffs in dummy, with six trump tricks and three top red cards. With a trump lead, there will be a club ruff less but a trump trick more.

West in fact led a trump, but it was, incredibly, the Queen. Now South can ruff only two clubs and must still lose a trump trick to West's Nine. West had not been clairvoyant. He had simply had his Queen of Spades mixed with his clubs.

On the second hand our knight of the woeful countenance, now defender as West, was not entirely blameless, since he had provided some clues to a declarer resourceful enough to take full advantage of them. The hand was perhaps not so much unlucky for West as disappointing, for his opponents seemed to be heading for disaster at a slam in hearts, until they steered away from it at the last minute.

♠ 10 Dealer South
♥ 9 7 6 4 3 2 Game All
♦ K 3 2
♣ A J 5

♠ 7 5 3 ♠ 6 4 2
♥ K Q J ♥ 10
♦ J 4 ♦ 10 9 8 5
♣ K Q 9 6 2 ♣ 10 8 7 4 3

♠ A K Q J 9 8
♥ A 8 5
♦ A Q 7 6
♣ void

The North-South bidding meandered on at some length and West had doubled the artificial Two Club opening bid.

North 2♥ 2NT 3♥ 4♦ 5♣
South 2♣ 2♠ 3♦ 4♣ 4♥ 6♠

The Six Spade landing place was not so pleasing to West as the one he had anticipated, though the Heart King seemed safe enough as a lead. However, it was a challenge to South, who won with Ace, took six rounds of Spades and three of diamonds leaving:

♥ 9
♣ A J
♥ Q ♦ 10
♣ K Q ♣ 10 8
♥ 8 5
♦ 6

South led his diamond and lost it to East's Ten, but utterly ruined West in the process. Dummy kept whichever suit West had thrown. Even if West had originally led the Club King, South can bring about the same position by leaving the Ace in dummy and ruffing in hand. But he would not then have alerted West to the hearts.

On this third hand our anti-hero is East and his trump holding against Four Hearts led him to complacency.

♠ void Dealer West
♥ A K 10 3 North-South
♦ A Q 8 5 2 Game
♣ K 7 6 3

♠ J 10 9 8 5 ♠ A 7 4 3
♥ void ♥ J 9 8 4 2
♦ K J 9 ♦ 6 3
♣ A Q 9 4 2 ♣ 10 5

♠ K Q 6 2
♥ Q 7 6 5
♦ 10 7 4
♣ J 8

West	North	East	South
1 ♠	DBL	2 ♠	3 ♥
3 ♠	4 ♥	DBL	END

South's Three Hearts is bold when the bulk of his strength lies in opponent's suit. West's Three Spades was intended to suggest a sacrifice against a heart game if East thought fit, but East did not feel this to be vital.

West led Spade Jack, passed to East's Ace with a small diamond pitched from dummy. East returned a spade in order, as he thought, to lock declarer in dummy, but South won with King and led Club Eight to dummy's King. West won a second club with Queen and continued with Club Ace, and it was here that East fatally erred. It seemed to him at the time quite natural to discard a diamond to limit declarer's tricks in the suit to one. But in fact his only effective defence at this point is to ruff West's third-round winning trick with his Eight or Nine of trumps.

As the play went, South ruffed the club, cashed Spade Queen and ruffed his fourth spade, cashed Diamond Ace and led dummy's fourth club. East's five remaining cards were all trumps, so he had to ruff with Eight and be overruffed by Queen. South now led a diamond, but East had to ruff his partner's winner and lead a trump into dummy's Ace King Ten.

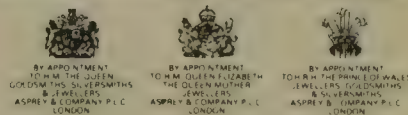
Mary Cooke Antiques Ltd.

Tea Caddy. London 1777.
Joseph Preedy.



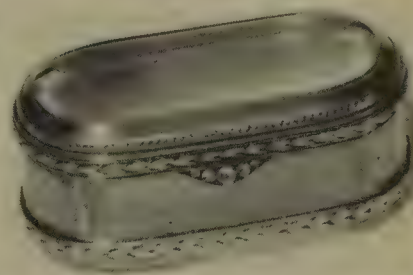
Standbrook House
(Third Floor)
2-5 Old Bond Street
London, W1
Telephone: 01-409 0250

Asprey



CARL FABERGE

An enamelled gold snuff-box, the caramel-coloured guilloché enamel sides with chased laurel borders, rock crystal cover and base and rose diamond thumbpiece—workmaster Michael Perchin, St. Petersburg—2 ins wide.



ASPREE & COMPANY PLC
165-169 New Bond Street
London W1Y 0AR
Tel: 01-493 6767
Telegrams: 25110 Asprey G
Telex: 25110 Asprey C

DON'T MISS IT!

Annual Exhibition of
Over 250 Decorative and
Inexpensive Watercolours for
Christmas or the Collector
with Modest Means...

November 22-December 14

William Drummond at
The Bury Street Gallery
St. James's, 11 Bury Street
London SW1.
930-2902 9696

HOW TO VALUE YOUR ANTIQUES-TOO LATE.

Forget to revalue your possessions •
Leave your house unattended • Be burgled

An up-to-date insurance valuation of your house contents can prevent you losing money.

For a swift and confidential service at competitive rates contact Hector McC. Paterson, manager of Bonhams valuations department. Montpelier Galleries, Montpelier Street, London SW7. Telephone: 01-584 9161

Bonhams
THE AUCTIONEERS AND VALUERS

JOIN THE...

CAMPAIGN AGAINST CANCER

There is no doubt that the cure rate for many forms of cancer has improved significantly in the last few years, and that now is the time for an all-out campaign. You can join it by helping the Cancer Research Campaign - Britain's leading cancer research charity, supporting over 600 projects throughout the UK. It has one of the lowest expense-to-income ratios of any charity.

Help the vital campaign against cancer by making a donation or leaving a legacy in favour of the Cancer Research Campaign, or by helping one of our hundreds of local committees with their fund raising activities.

Cancer Research Campaign

HEAD OFFICE, 2 CARLTON HOUSE TERRACE, LONDON SW1Y 5AR. TELEPHONE: 01-930 8972
(For our local offices see under Cancer Research Campaign in your local telephone directory.)

CHESS

Relative values

by John Nunn

Chess differs from many other board games in having pieces of several different types, some more valuable than others. Over the centuries the relative values of the pieces have been fairly accurately established and today beginners are taught that a knight or bishop is worth three pawns, a rook five pawns and a queen nine pawns. These numbers are averages and in special types of position the value of a piece may be reduced or enhanced, but they are very useful as a guide.

Perhaps the most surprising feature of this table is that the knight and bishop, which have quite different powers, are of approximately equal value. This means that, unlike any other pair of distinct pieces, the exchange of one for the other confers little advantage one way or the other. In the 19th century the relative merits of bishop and knight were much debated, some masters preferring the long-range power of the bishop and others placing more emphasis on the ability of the knight to reach every square on the board, as opposed to the monochrome bishop. This question was finally resolved early in this century when the weight of evidence in favour of the bishop became overwhelming. The difference between the two pieces is very slight, however, and may easily be counterbalanced by other features of the position. There are also certain types of position, such as those with blocked pawn structures, in which the knight is superior, and it is doubtless the large number of exceptions which helped to confuse the 19th-century masters.

Curiously, although the question of whether one bishop is stronger than one knight provoked much argument, the merits of two bishops were recognized in the mid 19th century. The possessor of the bishop pair has the best of both worlds, long-range influence without sacrificing control of half the squares; for while one bishop controls the white squares, the other operates on the black diagonals. The attacking power of two bishops on adjacent diagonals is particularly impressive and if they happen to be pointing towards the enemy king a sacrificial attack may well be in the offing. It is unusual for a present-day grandmaster to be caught out by this theme, but it still claims occasional victims as in the following game played at the European Team Championship Finals held in Bulgaria during July.

Ivanović Ermenkov

White Black

Sicilian Defence

- | | |
|---------|-------|
| 1 P-K4 | P-QB4 |
| 2 N-KB3 | P-Q3 |
| 3 P-Q4 | PxP |
| 4 NxP | P-K3 |

An unusual and passive move which allows White freedom to develop quickly and easily.

- | | |
|----------|-------|
| 5 P-QB4 | N-KB3 |
| 6 N-QB3 | P-QR3 |
| 7 B-Q3 | B-K2 |
| 8 0-0 | 0-0 |
| 9 Q-K2 | P-QN3 |
| 10 P-QN3 | B-N2 |
| 11 B-N2 | N-B3 |
| 12 NxN | BxN |
| 13 QR-Q1 | Q-N1 |

White already has a dangerous attacking position with his bishops lying in wait at QN2 and Q3.

- | | |
|----------|-------|
| 14 P-QR3 | R-Q1? |
|----------|-------|

Given the slightest encouragement White will launch his attack, so Black has to defend with great care to curb White's ambitions. This move carelessly leaves the bishop at K2 undefended, a factor which White is not slow to exploit.

- | | |
|---------|------|
| 15 P-B4 | N-Q2 |
|---------|------|



- | | |
|----------|------|
| 16 N-Q5! | B-B1 |
|----------|------|

16... PxN 17 KPxP attacks both Black bishops and regains the sacrificed material with advantage.

- | | |
|---------|------|
| 17 R-B3 | R-K1 |
|---------|------|

If Black accepts the sacrifice, White's bishops come into their own: 17... PxN 18 KPxP B-N2 19 R-R3 P-N3 (19... P-R3 20 RxP PxR 21 Q-N4ch mates) 20 BxP! leading to a quick mate. The knight at Q5 remains invulnerable for several moves, because taking it opens both diagonals leading to Black's king. Although Black also has two bishops, they are passively placed and the queen's bishop cannot help in the defence of the kingside.

- | | |
|---------|------|
| 18 R-R3 | P-N3 |
|---------|------|

18... PxN 19 Q-R5 P-R3 20 KPxP B-N2 21 Q-B5 P-N3 22 QxN wins a pawn and maintains the attack.

- | | |
|-----------|-------|
| 19 Q-N4 | Q-Q1 |
| 20 R-KB1! | B-KN2 |
| 21 BxB | KxB |

Black has exchanged one of the attackers but by now it is too late.

- | | |
|-----------|---------|
| 22 P-B5! | KPxP |
| 23 PxP | BxN |
| 24 RxPch! | KxR |
| 25 PxPch | K-R3 |
| 26 Q-R3ch | Resigns |

26... K-N4 27 R-B5ch and 26... K-N2 27 Q-R7ch lead to rapid mate.

When you need
a safe deposit, we're the
nearest thing
to The
Bank of England.

You'll find we're not only close to The Bank of England itself.

We're also close to being just as secure.

In fact, by using the latest technology we're so sure of our security we'll offer you something else.

Free insurance cover up to £25,000.

Socome and see us at the address below.
or phone John Sapwell
on 01-628 2776.



The City Safe Deposit, Winchester House, 100 Old Broad Street.
London EC2N 1BE. Open: Mon-Fri 8.45-5.45.
A division of Hays Business Services Ltd.

THEATRE
J C TREWINJill Gascoine, Richard O'Sullivan & Lynsey de Paul: in *Aladdin* from December 16.

PANTOMIME returns to the West End. The most elaborate production should be at the Shaftesbury where *Aladdin* opens on December 16 with an illustrious cast that includes (and we have to get everybody in) Richard O'Sullivan, Jill Gascoine, Roy Kinnear, Tommy Trinder, Derek Griffiths, Lynsey de Paul, Derek Royle, Edmund Hockridge, David Janson, Tudor Davies and Doreen Wells.

□ The National Theatre's first pantomime is *Cinderella* which begins at the Lyttelton on December 15. The RSC prefers to keep to *Peter Pan* (December 22), which this year has Mark Rylance to fly in from the Never-Never Land. Other holiday season productions include: *Hello, Dolly!*, with Danny La Rue, at the Prince of Wales on December 21; *Abba-cadabra*, by David Wood, with Elaine Paige as a video pirate queen, and music by the pop group Abba, at the Lyric, Hammersmith (December 8); and *Toad of Toad Hall* (Westminster, December 12).

□ The straight theatre has its engagements as well. Dennis Potter's new play, with an unexpected title *Sufficient Carbohydrate*, is at Hampstead on December 1, directed by Nancy Meckler, with Dinsdale Landen and Nicky Henson; and John Alderton is in an American domestic comedy, *Special Occasions*, written and directed by Bernard Slade, that comes on December 28 to the Ambassadors.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

The Cherry Orchard

It is odd to recall now that at its first tentative Stage Society appearance in London during 1911, Chekhov's play was regarded as an eccentricity; the theatre was half-empty at the close. There were even one or two dissenting voices after the Lyric, Hammersmith, production of 1924. Today, following its exciting history of revivals in & out of London, no play is better loved. I felt a trifle disappointed after the Haymarket première. The simplest explanation is that many of these dear people, as directed by Lindsay Anderson, come to us as individuals who seldom unite with the others.

Taken by themselves, most of the performances are precise, & certainly Bill Fraser as the visitor to the household, the constant borrower who has his minute of happiness at the end & then finds it snatched away, is again most movingly in key. I have never known the part better played. We can be glad, too, of Bernard Miles as the ancient servitor, left alone at last when the shutters are up & the noise of axes is heard in the cherry orchard; & Frank Grimes as the perpetual student who looks to the future. Joan Plowright's scenes with him find the exact Chekhovian mood. Others in the cast are perfectly efficient, but somehow they do not merge as they should; instead we have a sequence of detached

scenes that too rarely mesh. Haymarket, SW1 (930 9832, cc). Until Nov 19.

Custom of the Country

There is not the slightest need to inquire deeply into Nicholas Wright's "romantic comedy". It is what used to be called a good yarn, full of the wildest contrivances.

We are in Africa (South Africa did not exist then) during 1890; events begin in the Zambesi valley & move to Johannesburg in its infancy; one of the people, not a pleasant figure, is described as "Dr Leander Starr Jamieson, a British agent", a name that (despite the misspelling) may be familiar. I need say simply that Mr Wright, who enjoys the Jacobean dramatists, has borrowed a title & (in disguise) the opening of his plot from Beaumont & Fletcher. After this he goes to town in a piece that rests upon its narrative—will a pair of lovers, a young missionary & a black girl, be reunited?—& upon the zest that keeps everything going. Directed by David Jones, it is acted with great expertise by such people as Sara Kestelman, Sinead Cusack & Josette Simon. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Hay Fever

It does no good at all to condescend to Noël Coward & sound surprised that his little play from the mid 1920s turns up regularly as a classic light comedy. The young Coward had learnt all about construction. Anecdote though it may be, everything moves with hilarious assurance towards the tea party of the first act, the "Love's Whirlwind" repetition of the second, & the argu-

ment about Parisian topography that keeps the family occupied while its guests steal off into the Cookham rain. Penelope Keith is unquenchably the hostess who, in effect, has never left the stage, though she is always threatening to return to it; & Donald Pickering is especially apt as the diplomatist. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

Little Shop of Horrors

Superficially this is just a fantastic musical, book & lyrics by Harry Ashman, music by Alan Menken; but there is also a subtext, as the horrible term goes, that appears to involve a comparison with the Faust legend.

Really, the play is neither amusing nor chilling enough. It is about a failing American flower shop situated pleasantly at 1313 Skid Row. A young assistant radically changes the luck of the business by bringing in a rapidly growing plant of uncertain derivation which rapidly achieves fame. What outsiders do not know is that the plant swells into a monster that demands urgently to be fed on human blood—it has a voice to match its size. Before the night is out it has swallowed, besides the finder himself, his boss, the girl-secretary he loves & his rival.

In all, four principals disappear. By then the plant has become an indescribable crocodile-jawed octopus taking over the entire stage, encroaching on the house, & (we are given to understand) ready to spread its horrors elsewhere. It is not, you will gather, the mildest of musicals, even if the score is unassuming enough. The performances are generally good, those especially of Barry James, the finder, & Harry Towb, his boss; but for me Ellen Greene's dumb-blonde secretary is irritatingly inaudible except in one song when she enthusiastically lets rip. Comedy, Panton St, SW1 (930 2578, cc).

Maydays

You have to be politically minded to get the best from David Edgar's ambitious play. There is no doubt of its inherent quality as a swift panoramic discussion of events between the Hungarian counter-revolution of 1956 & something like the contemporary Greenham Common protests; but unless a listener is politically tuned, these debates about the movement of the troubled Left & its gradual fragmentation may lack their fiercer excitement. Mr Edgar has to rely on stereotyping in some of his long cast. Still, he could hardly have performances more realistic than those by Bob Peck, Antony Sher & John Shrapnel, all dissidents in their various ways, & towards the end, by Tony Church as a college provost. Though a certain amount of tedium is inevitable, Mr Edgar—especially in his second half—can write cogently & truthfully, & Ron Daniels has marshalled his company with sustained craft on the broad acres of the Barbican stage. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Measure For Measure

One thing at Stratford is particularly satisfying. It is a pleasure to find Adrian Noble letting the last scene of *Measure for Measure* speak for itself. Isabella does not look moodily on the Duke's proposal; she merely acquiesces. And why in the world not?

It is, indeed, a most creditably unforced revival in a setting of 18th-century Vienna, though I cannot believe that David Schofield's pursed-up little man is right for the puritan Angelo with his suppressed desires. The Isabella of Juliet Stevenson is still so much of this world that she would be a

dangerous presence in the nunnery of St Clare. Still, she speaks very well, & in this matter, vitally important, there can be no finer Duke than Daniel Massey who governs the stage from what used to be curtain-rise. Joseph O'Connor adds his strength to Escalus; & I am sure that Shakespeare, had he known Peggy Mount was to appear as Mistress Overdone, would have amplified that tiny part. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Pack of Lies

There is nothing better in the West End today than the acting of Judi Dench & Michael Williams as an unpretentious Ruislip couple whose lives are shattered by their implication in a notorious case of espionage—that of Gordon Lonsdale & the Krogers in the early 1960s. The Jackson couple are only on the outer fringe (their house is being used for surveillance), but dramatist Hugh Whitmore has made a deeply affecting play from the horror & disillusionment of two ordinary, decent people when they learn that their neighbours & friends, Peter & Helen, are actually agents for Russia. Judi Dench's performance of a woman overcome is frightening in its absolute truth. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

Judi Dench: with her husband, Michael Williams, she gives the best performance in the West End in *Pack of Lies*.

FIRST NIGHTS

Pantomime openings appear under the heading Christmas Shows.

Dec 8, *Sufficient Carbohydrate*

New play by Dennis Potter (see introduction). Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301).

Dec 15, *An Inspector Calls*

Alan Strachan directs J. B. Priestley's play. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until Jan 28.

Dec 21, *Ain't We Got Fun*

Lindsay Holiday in a musical about the life & times of a black American singer in the jazz era. Lyric Studio, King St, W6 (741 2311, cc). Until Jan 7.

Dec 28, *Special Occasions*

Bernard Slade's play is about a divorced couple meeting at intervals over 10 years for important family events. With John Alderton. Ambassador's, West St, WC2 (836 1171, cc 930 9232).

ALSO PLAYING

Shows particularly suitable for family audiences will be found under Christmas Shows.

The Actor's Nightmare/Sister Mary Ignatius Explains It All For You

Double bill of comedies by Christopher Durang.

In the first, Christopher Timothy plays an actor who remembers no word of the play in which he is appearing; the second has Maria Aitken as a teaching nun whose old pupils return to confront her with the real world. Ambassadors, West St, WC2 (836 1171, cc 930 9232). Until Dec 17.

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

The Comedy of Errors

The trouble with Adrian Noble's production is its insistence on forcing the laughs. We do want some humanity to leaven the artifice &, frenziedly acted though the whole thing is, memory must rest with Joseph O'Connor's entirely straight delivery of Aegeon. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc).

The Country Girl

Clifford Odets's play is acted with fibre & credibility by Hannah Gordon, Martin Shaw & John Stride. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Cyrano de Bergerac

In Terry Hands's grand production of the Rostand romance Derek Jacobi is splendidly masterful as swordsman, lover & poet, man of indefatigable panache. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Daisy Pulls It Off

Denise Deegan's pastiche of the Angela Brazil world of school is top-hole, & Alexandra Mathie the most delightful heroine that ever wore a gym-slip. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Dancin'

Bob Fosse's award-winning Broadway musical, with an American cast. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

Dear Anyone

New musical with Jane Lapotaire as a New York newspaper's "agony aunt". Cambridge, Earham St, WC2 (379 5299, cc).

Dial M for Murder

Frederick Knott's thriller, with Hayley Mills, Peter Adamson & Simon Ward. Vaudeville, Strand, WC2 (836 9988, cc).

Ebba

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Francis

Kenneth Branagh as the saint in Julian Mitchell's play. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until Dec 10.

The Grass Widow

Ron Cook, Alan Rickman, Leslee Udwin & Tracey Ullman in a play by Snoo Wilson. Royal Court, Sloane Sq, SW1 (730 1745, cc).

Happy Family

A superb black comedy from the 1960s, by the late Giles Cooper, has been underrated. This exciting revival by Maria Aitken, with Ian Ogilvy, Angela Thorne, Stephanie Beacham & James Laurenson in its cast, deserves a steady run. Duke of York's, Charing Cross Rd, WC2 (836 5122, cc 836 0641).

The Hard Shoulder

Stephen Moore now leads the company in this excellent comedy by Stephen Fagan—last seen at Hampstead—about building speculation in North London. Aldwych, Aldwych, WC2 (836 6404, cc 836 0641). Until Dec 10.

Henry VIII

This strangely bleak revival, if redeemed by some of Howard Davies's ingenuities, is fortunate in the Katharine of Gemma Jones, but it is less fortunate in the treatment of Buckingham, whose farewell to the world is hampered by surprisingly unimaginative production. Royal Shakespeare Theatre, Stratford-upon-Avon. Until Jan 21.

Jean Seberg

Kelly Hunter & Elizabeth Counsell play the American actress at two different ages in a new musical by Marvin Hamlisch about her tragic life. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Julius Caesar

Peter McNery's quietly truthful Brutus stands out from a competent production by Ron Daniels. It could do without the employment of a television screen in the Senate House & Forum. Royal Shakespeare Theatre, Stratford-upon-Avon.

Little Lies

There was no special reason why Pinero's famous

farce, *The Magistrate*, should have been adapted by an American dramatist. Still, the new version, if oddly tame at times, has the benefit of John Mills's resolute method as Mr Posket, the magistrate of Beak Street. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Lovers Dancing

Charles Dyer's comedy is uncomfortably artificial, even with the benefit of loyal playing by Paul Eddington, Colin Blakely, Georgina Hale & Jane Carr. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Master Harold... & the Boys

Athol Fugard's play, set in South Africa, is about an encounter between a white schoolboy & two black waiters. Cottesloe, South Bank, SE1 (928 2252, cc 928 5933).

A Midsummer Night's Dream

A revival of Bill Bryden's version with Susan Fleetwood & Derek Newark. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Molière

Mikhail Bulgakov's biographical play is not especially exhilarating. Antony Sher seeks to fortify the title-part, & John Carlisle is certainly right as Louis XIV. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

The Mousetrap

Though now in its 32nd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. John Quayne plays its director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

Poppy

Revival of the RSC's pantomime-style musical, by Peter Nichols & Monty Norman, which tells the story of the mid-19th-century opium wars. Geoffrey Hutchings again plays the dame, Lady Dodo; the rest of the cast is new. Adelphi, Strand, WC2 (836 7611, cc 930 9232).

The Real Thing

Tom Stoppard's comedy now with Susan Penhaligon, Paul Shelley & Judy Geeson. Strand, Aldwych, WC2 (836 2660, cc).

The Rivals

Peter Wood's fine revival has Geraldine McEwan as the best Malaprop I can remember, matched by Michael Hordern as Sir Anthony, in a joyful appreciation of Sheridan's text. Olivier.

Run For Your Wife

Ray Cooney has written & directed the fastest-moving farce for years in his portrait of a London taxi-driver who maintains two households, each unknown to the other. Now with Eric Sykes, Terry Scott & Anna Dawson. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731). Until Dec 10.

The Sleeping Prince

Omar Sharif heads the cast in Terence Rattigan's play, seen last summer at Chichester. Haymarket, Haymarket, SW1 (930 9832, cc). From Nov 24.

Tales from Hollywood

This tragic-comic invention about war-time émigrés in Hollywood is one of Christopher Hampton's most potent plays; & his compère is grandly done by Michael Gambon. Olivier.

Tartuffe

Bill Alexander's cleverly staged revival of the Molière comedy, in a text by Christopher Hampton, has some acute performances—Nigel Hawthorne's for one—but it is not aided by Antony Sher's exaggerated hypocrite who would not have been acceptable for a moment. The Pit.

The Tempest

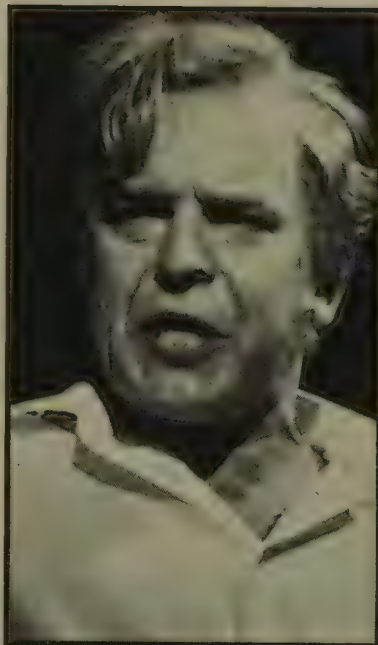
Ron Daniels's production from last year's Stratford has arrived finally in London; Derek Jacobi as a Prospero of the right age & eloquence. Barbican.

Twelfth Night

The second title, *What You Will*, is a perilous invitation to any director; but John Caird never pulls the bitter-sweet comedy out of shape. Royal Shakespeare Theatre, Stratford-upon-Avon. Until Jan 28.

Woza Albert!

Percy Mtwa & Mbongeni Ngema in two expertly calculated pieces of protean acting that survey troubled South Africa. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).



John Shrapnel: dissenting in *Maydays* (see new reviews).

CHRISTMAS SHOWS

Dec 5. The Sleeping Beauty

Traditional panto by David Cregan. Joanne Whalley plays the princess. Theatre Royal, Gerry Raffles Sq, E15 (534 2178). Until Jan 21.

Dec 12. Mother Goose

Traditional pantomime, with Norman Rossington in the title role. Shaw, Euston Rd, NW1 (388 7727). Until Jan 14.

Dec 12. Toad of Toad Hall

Kenneth Grahame's riverbank friends: Graham Chinn as Toad, David King as Badger, Graham Seed as Mole & newcomer Frank Vincent as the Water Rat. Westminster, Palace St, SW1 (834 0283, cc 836 0641). Until Jan 7.

Dec 13. Abacadabra

Musical with Elaine Paige, Finola Hughes, B. A. Robertson & Sylvester McCoy (see introduction). Lyric, King St, W6 (741 2311, cc). Until Jan 21.

Dec 13. Snow White & the Seven Dwarfs

Singer Dana is in the title role. Phoenix, Charing Cross Rd, WC2 (836 8611).

Dec 14. Robinson Crusoe

With John Noakes, Peter Purves & Lance Percival. Yvonne Arnaud, Guildford, Surrey (0483 60191). Until Jan 14.

Dec 15. Cinderella

The National's first-ever pantomime is a traditional Victorian affair. Janet Dibley plays Cinders, Susan Fleetwood is Prince Charming & Robert Stephens & Derek Newark are the Ugly Sisters. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Dec 15. Hansel & Gretel

Sheila Steafel plays the Witch in this new translation of Humperdinck's opera, adapted from the Grimm brothers' story. Bloomsbury, Gordon St, WC1 (387 9629). Until Jan 14.

Dec 16. Aladdin

The Theatre of Comedy's first panto (see introduction). Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 9232). Until Jan 14.

Dec 17. Cinderella

Carole Brooke plays Cinders, Dickie Henderson is Buttons & Jack Douglas is Baron Hardup. Orchard, Dartford, Kent (0322 77331, cc). Until Jan 21.

Dec 17. Mr Spoon on Button Moon

Black theatre techniques are used to animate the Puppets, made from everyday household objects. Jeanetta Cochrane, Southampton Way, WC1 (226 5911). Until Jan 7.

Dec 17. Sinbad the Sailor

Ken Dodd & the Diddymen with Michael Robbins. Wimbledon, The Broadway, SW19 (540 0362, cc). Until Feb 4.

Dec 19. Sooty Builds his House

Matthew Corbett & his furry glove-puppet. May Fair, Stratton St, W1 (629 3036, cc). Until Jan 7.

Dec 19. The Wizard of Oz

Charlie Drake plays the Cowardly Lion, Fenella Fielding is the Wicked Witch of the West & Celina Duncan is Dorothy. Churchill, Bromley, Kent (460 6677, cc). Until Jan 21.

Dec 20. Oliver!

Revival of Lionel Bart's musical with Ron Moody as Fagin. Aldwych, Aldwych, WC2 (836 6404, cc 836 0641). Until Jan 14.

Dec 20. The Wind in the Willows

New musical adaptation of Kenneth Grahame's story. Ashcroft, Croydon, Surrey (688 9291, cc 680 5955). Until Jan 14.

Dec 21. Hello Dolly!

Danny La Rue plays the matchmaker, Dolly Levi. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

Dec 22. Dick Whittington

Roy Hudd heads the cast as Idle Jack, with June Whitfield, Honor Blackman, Hugh Lloyd, Richard Murdoch, Sarah Greene & John Hanson. Richmond Theatre, Richmond, Surrey (940 0088, cc). Until Feb 4.

Dec 22. Peter Pan

The RSC revives last season's popular production, this time with Mark Rylance as Peter. Barbican, Silk St, EC2 (628 8795, cc 638 8891). Until Jan 28.

Dec 22. Hi-de-Hi!

Panto based on the popular television series set in a holiday camp. With Simon Cadell, Paul Shane, Ruth Madoc & Su Pollard. Victoria Palace, Victoria St, SW1 (834 1317, cc).

Dec 24. The Prince & the Mouse

The resident marionette company in a play based on Goldsmith's *The Citizen of the World*. Little Angel, 14 Dagmar Passage, N1 (226 1787). Until Jan 8.

Dec 26. Rod Hull & Emu

Christmas show with the unpredictable bird. Fairfield Concert Hall, Croydon, Surrey (688 9291, cc 680 5955). Until Dec 31.

Also playing

Illusion

Musical by Tim Rice & Stephen Oliver, with Paul Nicholas as Richard I's faithful minstrel. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821).

Bugsy Malone

An unfortunate attempt at a stage version of the film of the same name. This anecdote of gang warfare in New York during 1929 is presented by children between 10 & 16. Scott Sherrin, aged 10, does make an admirable impression as a dancer. Her Majesty's, Haymarket, SW1 (930 6606, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

An Evening with Paul Daniels

Television's popular magician in a one-man show. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844). Until Dec 3.

The Lion, the Witch & the Wardrobe

Clare Hemphill, Michelle Collins & Andy Hampton in a play based on C. S. Lewis's book. Half-Moon, 213 Mile End Rd, E1 (790 4000). Nov 29-Dec 17.

Mr Cinders

An endearing musical comedy, with a score largely by Vivian Ellis, returns—in the words of its best song—to spread a little happiness. Denis Lawson is, engagingly, a male Cinderella. Fortune, Russell St, WC2 (836 2238, cc).

Noggin the Nog & the Firecake

The King of the Nogs in a tale suitable for five- to nine-year-olds, by Oliver Postgate & Peter Firmin. Unicorn, Gt Newport St, WC2 (836 3334). Nov 26-Jan 15.

Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyl St, W1 (437 7373, cc).

Snoopy—the Musical

Musical based on the American strip cartoon about Charlie Brown, his friends & the beagle. Duchess, Catherine St, WC2 (836 8243, cc).

Star Rider!

A space-age story, with magician Peter Petroff. Polka, 240 The Broadway, SW19 (543 4888). Until Jan 28.

BRIEFING CINEMA GEORGE PERRY

FOR MANY YEARS we have been denied some of the best films Alfred Hitchcock made in America, for various legal reasons. Now an agreement has been reached with his estate, and the missing five films have been acquired by Universal Classics for re-release. The first is *Rear Window* starring James Stewart and Grace Kelly. Mr Stewart received a standing ovation at the New York Film Festival a few weeks ago, and the film broke house records at two of the three cinemas where it opened commercially. Deservedly. It is an extraordinarily accomplished piece of film-making, and demonstrates that not only was Grace Kelly beautiful, but also a fine actress. The other four films, three of which also star James Stewart—*Rope*, *The Man Who Knew Too Much* and *Vertigo*, together with *The Trouble With Harry*—will soon be on show.

□ It is extraordinary that Stephen Frears, one of Britain's most talented directors, should have made only one true feature film, *Gumshoe* in 1971. He is now working on his second, a psychological thriller set in Spain, called *The Hit*, with John Hurt and Terence Stamp. In the meantime his output has been concentrated in television, and his most recent work is *Saigon*, an ambitious film for Thames from a David Hare screenplay with Judi Dench and Frederic Forrest, aired on November 29.



Grace Kelly and James Stewart in Hitchcock's *Rear Window*: re-released from December 2.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Biddy (U)

Christine Edzard's film is a close look at a Victorian children's nurse, a standard appurtenance of most middle-class households of the time, who watches her charges grow up, marry & move beyond her kind but stifling control. The detail is extraordinary—the film opens in 1861 in the middle period of Victorian taste when houses were simple, the adornment sparse, & closes in the age of high Victorianism with scarcely room to move for gewgaws, knick-knacks & ornamentation. Everything, to the last shred of watered silk, has been researched to perfection, & it is like viewing an animated museum of social history.

Celia Bannerman plays the woman, managing in spite of her ceaseless outpourings of homilies & gentle admonishments ("Arms off, Matilda, you know I don't like to see uncooked joints on the table!") & an amazing repertoire of literary recollection, to portray a warm, loving person never really examined on the screen before. There is little story in spite of the passage of years, & we never really get to know anyone outside the nursery & the sewing room, nor do we venture beyond the house—which makes for acute claustrophobia. It is a most unusual work made entirely on the single stage at the Sands studios in Rotherhithe.

Brainstorm (15)

Douglas Trumbull's film combines high-tech futurology with old-fashioned marital drama. Christopher Walken plays a research scientist who, in partnership with a chain-smoking colleague, Louise Fletcher, devises a helmet which enables the wearer to record his experiences in all five senses & pass them on to anyone else who dons it. She dies of a heart attack, but not before she has put the whole experience on tape. The military are anxious to take control of the project, believing it to be of strategic importance, but Walken with the assistance of his wife (a low-key performance by the late Natalie Wood, who was drowned before production was completed) destroys the

laboratory & also manages to experience the moments when life ends. It comes out as a sort of 2001 trip into astral regions, accompanied by flashbacks of life's significant moments, & a firmament inhabited by angel shapes which look like animated dinner napkins. Thus is his marriage saved.

Trumbull is at his best with special effects (apart from the angels) but less at ease with his actors, all of whom give edgy, almost drab performances, including the usually excellent Cliff Robertson, here playing the head of the laboratory. The screen has a disconcerting trick of suddenly changing its shape whenever we have a point-of-view from the helmet, & such visual sensations as screaming round a racing circuit or plunging down a sleigh-run are like the old days of *This is Cinerama*. Opens Dec 2.

Exposed (15)

Nastassia Kinski plays a college dropout who moves to New York &, after sundry adventures as a waitress, turns into a top model with her face on every magazine cover. She also becomes mesmerized by a world-famous violinist, played by Rudolf Nureyev, who is betimes a dedicated hunter of the terrorists who butchered his family. He uses the girl as a mole to penetrate the Paris-based organization, led by a ruthless Harvey Keitel.

It is an absurd plot, but the film moves along with an enormous relish, ignoring its rough edges & implausibilities. The director James Toback also wrote the screenplay, & plays a small part as Kinski's disgruntled ex-professor & lover, delivering a performance of compelling amateurishness. There is a long handheld camera sequence which seems utterly pointless until the entire set, a Paris street café, disintegrates in a terrorist explosion. Miss Kinski, as ever, is an attractive clothes horse but neither she nor the taciturn Rudi, who speaks his lines as if he does not believe their translation from his mother tongue, can make much of their love scenes.

Jaws 3D (PG)

A great white shark terrorizes a seavorld park. With Bess Armstrong, Simon MacCorkindale & Louis Gossett Jr. Opens Dec 16.

Krull (PG)

In spite of the expense & energy lavished on it, *Krull* disappoints. A fantasy set in a mythical world of sorcery, strange creatures & monumental castles, it describes how a

young king sets out to destroy the Beast which has abducted his bride & has taken her to a black fortress, which dematerializes at every dawn to reappear somewhere else. Ken Marshall, who plays the king, while handsome enough, lacks the charismatic drive expected of a screen hero, & the girl, Lysette Anthony, has a pneumatic artificiality not helped by being required to undergo arduous action scenes in a white ball-gown which neither creases nor stains.

David Battley plays the comic relief, a travelling companion whose inefficiency at spell-casting causes him to transform into pigs & cocker spaniels. The most effective sequence is one in which Francesca Annis appears as a widow living in the middle of a gigantic spider web, whose wrinkles fade when a former lover, Freddie Jones, risks all to reach her. Peter Yates, normally not a director associated with this kind of film, directed, & while the special effects created at Pinewood are on the whole impressive they alone are not enough to enliven a dull, miscast film. Opens Dec 27.

Never Say Never Again (PG)

The second of this year's James Bond films is a reversion to their earlier, mid-1960s style, not least for marking the return of Sean Connery for a one-off appearance in the famous role. Although the credits do not say so, it is a remake of the 1965 film *Thunderball*, the plot updated to bring cruise missiles, holography, video games & modern computerology into play. In fact, there is far less hardware in this Kevin McClory-Jack Schwartzman production than in the rival ones made by Albert Broccoli. Apart from a turbo-charged motor cycle the best that Algy the Armourer can come up with is a lethal fountain pen in a tacky Union Jack barrel.

Connery resumes the mantle as if he had never been away & the years of Roger Moore are quickly erased. The Connery Bond is much more involved in the action, much more his own man, disrespectful of authority, a sexist, xenophobic snob, who is not only closer to the Ian Fleming creation, but a great deal more interesting. The plot involves the theft of two nuclear warheads by a billionaire master criminal, Largo, played with oily smoothness by Klaus-Maria Brandauer, at the behest of the sinister organization, SPECTRE, headed by Max Von Sydow, whose part seems to have been somewhat trimmed. The missiles are

hidden under the sea & the world is held to ransom, with just enough time for Bond to find them & save mankind.

The statutory females include Barbara Carrera as the deadly Fatima Blush, who like a spider must make love to her victims before dispatching them, & Kim Basinger as the blonde Domino. There is an odd performance by Edward Fox as "M", whose constant portrayal of the Duke of Windsor since the celebrated television series is now beginning to jar. Opens Dec 15.

Parade (U)

Jacques Tati's final film gets its British premiere at the Barbican, opening a complete Tati retrospective from Dec 2-22. As well as his best-known films, two short ones will be screened: *L'école des facteurs* & *Cours de soir*. Opens Dec 2.

Rear Window (PG)

Alfred Hitchcock's 1954 thriller can now once more be enjoyed. James Stewart plays a photo-journalist penned up in a Greenwich Village apartment with a broken leg. He spends his days watching his neighbours across the courtyard. It is a long, hot summer & they keep their curtains & windows open. He evolves scenarios for their lives—the Miss Lonelyhearts who prepares meals for imaginary lovers, the dancing girl who entertains most of New York, the songwriter whose muse eludes him, the married couple who sleep on the fire escape & lower their dog on a pulley to the courtyard.

One neighbour is a salesman with a sick wife. When she disappears Stewart constructs a theory that she has been murdered. His socialite girl friend, exquisitely played by Grace Kelly, eventually believes him, & risks her life to acquire evidence by becoming his legs & going to the killer's apartment. The film never leaves its intricate set; the camera only peers in the neighbours' windows. It is Hitchcock's most basic exercise in voyeurism, transforming the photographer into a movie director, willing people to perform according to his wishes.

It is a beautifully constructed film, not least because of its acute, witty, economic dialogue by John Michael Hayes, & the near-perfect casting which also gives us Thelma Ritter as a sardonic day nurse, Wendell Corey as a detective friend & Raymond Burr as a sad suspect wife-killer. Opens Dec 2.

A Star is Born (U)

First British showing of the classic 1954

film, starring James Mason & Judy Garland, in the form George Cukor originally intended. Missing footage has been skilfully reassembled & the film is complete but for a short sequence where stills accompany the soundtrack. The music & lyrics by Harry Arlen & Ira Gershwin were excluded from some earlier versions. It is a fascinating piece of cinema archaeology, & the strength of an excellent film is enhanced. Opens Dec 1.

Trading Places (15)

John Landis gets better with his comic pacing, & his new film invites comparison with the rapid delivery & bad-taste brinkmanship of Preston Sturges. Two obscenely rich Philadelphian investment brokers (Ralph Bellamy & Don Ameche) have made a bet requiring that their young partner, noted for his breeding as well as his business acumen, should be exchanged for a ghetto-black hustler who has survived on his wits. The latter is installed in the former's mansion & office & given the smart clothes & manicures, while the former is made peniless, stripped even of his credit cards, & turned into the street.

Each of the men, played by Dan Aykroyd & Eddie Murphy, assisted by a heart-of-gold hooker, Jamie Lee Curtis, & an English butler, Denholm Elliott, exact a terrible revenge on their tormentors. The comic performances of all involved are so exhilarating that the threadbare plausibility of the plot matters not one jot, & there is much mordant observation of the attitudes prevailing in Reagan's America, as well as several hilarious setpieces. A protracted rain sequence in which much of the cast appears in disguise is quite baffling, however, & could have been omitted at no detriment to the rest of the film. Opens Dec 9.

ALSO SHOWING

At First Sight (15)

Director Diane Kurys has based this film on her own mother's life during the 1950s. Isabelle Huppert & Miou-Miou play two women who leave their husbands & spend the rest of their lives together.

Betrayal (15)

Ben Kingsley, Jeremy Irons & Patricia Hodge give such good performances that they are able to surmount the handicap of Pinter's outrageous dialogue in this stark three-hander.

Bloody Kids (15)

Stephen Poliakoff & Stephen Frears have made a film which shows a disturbing side of young Britain. After a knife fight, an 11-year-old boy is taken to hospital while his companion flees.

Bullshot (PG)

Alan Shearman plays the preposterous Captain Hugh "Bullshot" Crummond, only a few paces from Sapper's original creation. Dick Clement's leadpan direction makes this send-up an amusing piece, with Frances Tomelty making the most of her part as a vampish German spy.

Class (15)

A boy at college in America sets out to prove his manhood by having an affair with an older woman (Jacqueline Bisset). She turns out to be his roommate's mother.

Cujo (18)

Lewis Teague's film concerns an American family under the pressures of a strained marriage. The climax of this suspense-thriller sees Dee Wallace, as the wife, & Danny Pintauro, as her young son, trapped in their broken-down car by a rabid St Bernard dog.

Finally, Sunday! (PG)

Truffaut's film, made in black & white, is an entertaining thriller, set in a small Riviera town. Jean-Louis Trintignant plays an estate agent suspected of murdering his wife & her lover; Fanny Ardant is the resourceful Girl Friday who sets out to prove his innocence.

Hysterical (15)

Spoof horror movie about a Manhattan novelist

who moves to a haunted lighthouse overlooking the Pacific. With Richard Kell & the Hudson brothers.

Monkey Grip (18)

Australian film with Noni Hazlehurst as a Melbourne divorcee who becomes inextricably entwined with a handsome junkie, played by Colin Friels. The screenplay is full of freshness & vitality, but the heroine heaps trouble upon herself in a way that tries the patience of the audience.

My Tutor (18)

Caren Kaye & Matt Lattanzi in a comedy about a boy who falls in love with his tutor. Directed by George Bowers.

National Lampoon's Vacation (15)

In this satirical black comedy, Chevy Chase, as essential suburban man, takes his family on a drive from Chicago to California to a monstrous theme park. Enraged at finding it closed, they hijack it, & an anti-terrorist team is sent to flush them out.

Oliver Twist (PG)

Clive Donner's new version of Dickens's novel, with George C. Scott as Fagin, Tim Curry as Bill Sykes, Chérie Lunghi as Nancy & Timothy West as Mr Bumble. Richard Charles plays the title role.

Order of Death (18)

Psychological thriller, directed by Roberto Faenza, with Harvey Keitel as a New York policeman trying to track down a drugs pusher.

Psycho II (15)

A sequel to Hitchcock's grisly film, made by Richard Franklin with Anthony Perkins & Vera Miles in their old parts. Franklin keeps a sense of humour going in spite of the flash of shiny knives & the horror in the fruit cellar.

Something Wicked This Way Comes (PG)

Jack Clayton has attempted the daunting task of putting a Ray Bradbury story on the screen without quite catching the chill of the original. A satanic carnival owner who adopts the eccentricities of a small town as his freaks does battle with an elderly father for the soul of his son.

Spacehunter: Adventures in the Forbidden Zone (PG)

Peter Strauss plays a space pilot who answers a distress signal from a spacecraft marooned on a plague-infested planet. The film is in 3-D.

Spetters (18)

Dutch film with Rutger Hauer as a champion motorcross rider, & Renee Soutendijk as a determined seductress.

Star Chamber (15)

A group of judges, disenchanted with a legal system which can acquit the guilty on technicalities, sit in secret sessions & carry out their sentences in person. Directed by Peter Hyams, with Michael Douglas.

The Toy (PG)

Richard Pryor plays an out-of-work journalist who gets a job in the toy section of a department store owned by Jackie Gleason. Gleason's young son chooses Pryor himself as a plaything & makes him his slave.

Without a Trace (15)

Kate Nelligan is a mother whose six-year-old son has disappeared & Judd Hirsch is the detective who helps her search. Directed by Stanley Jaffe.

Young Giants (U)

John Huston plays a Roman Catholic priest in charge of an orphanage. To raise the funds necessary for its continued survival, he engages footballer Pele to coach the boys.

Zelig (PG)

This new work is one of Woody Allen's best-ever jokes—more conjuring trick than film. Purporting to be a documentary about a forgotten figure of the 1920s & 30s, its astonishing fakery shows Zelig blending with great men of his time.

Certificates

U=unrestricted.

PG=passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15=no admittance under 15 years.

18=no admittance under 18 years.

27th London Film Festival

Nov 17-Dec 4. 120 films from 38 countries. Information from National Film Theatre, South Bank, SE1 (928 3842).



WHEN YOU COME UP FOR THE DAY MAKE A NIGHT OF IT

After a day's shopping or business in London you deserve a treat. Reward yourself with an overnight stay at The Savoy.

Why hurry back when you could pamper yourself in one of our enormous baths, sip a cocktail, be waited on in the Restaurant, The Grill, The American Bar or Thames Foyer—or in your own room, with twenty-four hour room service.

Who knows, you may recover sufficiently to cross the courtyard to our own Savoy Theatre, or go across the Strand to Covent Garden, or just over the River to the National Theatre or the Royal Festival Hall. Or perhaps you may prefer to put your feet up in your room and watch the world—and the boats—go by.

Such an evening will cost less than you think, particularly if you plan your trip over a weekend, or during the Christmas holiday.

For more information, contact:

The Savoy
LONDON

Th: Strand, London WC2R 0EU. Tel: 01-836 4343. Telex 24234.

Victoria Albert

Let's hope
she's amused.



Albert

His life and work

An Exhibition at the Royal College of Art
11 October-22 January

Next to the Albert Hall. Every day 10.00am-6.30pm (8.00pm Weds.)

Adults £3. Children under 16/Students/OAPs £1.50. Sponsored by THE OBSERVER and Midland Bank

CLASSICAL MUSIC

MARGARET DAVIES



LaSalle Quartet: playing on December 9 in the Webern cycle at the Barbican.

THE LONDON SINFONIETTA embarks on December 12 on its enterprising Ravel/Varèse festival, during which the complete works of these two composers will be performed. David Atherton will conduct the six South Bank orchestral concerts, in which the BBC Symphony Orchestra will also take part, and they will provide an opportunity to compare and contrast the widely differing styles of these two French contemporaries.

□ In celebration of the centenary of the birth of Anton Webern there is a cycle of 10 concerts at the Barbican from December 6 to 14 at which virtually the whole of his output will be performed, along with works by his contemporaries and successors, from Mahler to Stockhausen. Foreign visitors taking part include the Vienna Philharmonic under Mehta, the Ensemble Intercontemporain under Boulez and the LaSalle Quartet.

□ Concerts of Christmas music start as early as December 3 with the Christmas Oratorio at the Festival Hall, followed by Messiah on the 5th and *L'enfance du Christ* on the 10th. The choir of King's College, Cambridge, sing at the Elizabeth Hall on the 18th and the choir of Christ Church Cathedral, Oxford, at St John's on the 21st and there are family carol concerts at the Albert Hall throughout the month.

CONCERT AND RECITAL GUIDE

The following is a selection of concerts taking place in London this month. Complete listings are available from the concert halls.

ALBERT HALL

Kensington Gore, SW7 (589 8212).

Dec 13, 7.30pm. **New Symphony Orchestra, St Bartholomew's Hospital Choral Society**, conductor Anderson; Bernadette Greevy, mezzo-soprano. Elgar, Te Deum & Benedictus, Sea Pictures, Overture In the South, The Music Makers.

Dec 23, 7.30pm. **Berkshire Youth String Chamber & Wind Orchestras, Reading & County Youth Orchestra, Berkshire Choir**, conductors Thompson, Roscoe, Durston. Bach, Concerto in D minor for two violins; Vaughan Williams, Fantasia on a theme by Thomas Tallis; Khachaturian, Battle of Stalingrad; Shostakovich, Festival Overture; Handel, Messiah.

Dec 31, 7.30pm. **New Symphony Orchestra**, conductor Tausky; Blue Danube Dancers. Viennese new year gala concert: music by Suppé, Waldteufel, Lehár, Lanner & the Strauss family.

BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

Dec 1, 7.30pm. **London Symphony Orchestra**, conductor C. Abbado; Kiri te Kanawa, Margaret Marshall, sopranos; Lucia Valentini-Terrani, contralto; Anthony Rolfe Johnson, tenor; Piero Cappucci, baritone; John Shirley-Quirk, bass; Alfred Brendel, piano; James Galway, flute. Gala concert in aid of the LSO Trust.

Dec 2, 7.15pm. **English Chamber Orchestra**; Yehudi Menuhin, conductor & violin; Andras Schiff, piano; Josef Fröhlich, violin. Mozart, Concertone for two violins & orchestra K190, Piano Concerto No 24; Beethoven, Symphony No 4.

Dec 3, 8pm. **London Symphony Orchestra**, conductor Faris; Peter Schickele & P.D.Q. Bach in an evening of musical madness.

Dec 6, 7.30pm. **London Symphony Orchestra**, conductor C. Abbado. Bach/Webern, Ricerare from The Musical Offering; Webern, Variations Op 30; Berg, Three Pieces Op 6; Mahler, Symphony No

1. (Open rehearsal & lecture by Jonathan Harvey, with the LSO. 6.30pm. £1, free to concert ticket holders.)

Dec 7, 7.15pm. **BBC Symphony Orchestra, BBC Singers**, conductor D. Davies; Anne Evans, Teresa Cahill, sopranos; Dale Duesing, baritone. Schubert/Webern, German Dances; Webern, Cantatas Nos 1 & 2, Das Augenlicht, Five Pieces for Orchestra Op Posth; Zemlinsky, Lyric Symphony.

Dec 8, 7.15pm. **London Symphony Orchestra**, conductor C. Abbado; Maurizio Pollini, piano. Webern, Passacaglia, Six Pieces for Large Orchestra; Schönberg, Piano Concerto; Bartók, Miraculous Mandarin Suite.

Dec 9, 7.15pm. **LaSalle Quartet**, Zemlinsky, String Quartet No 4; Webern, String Quartet Op 28, Five Movements for String Quartet, String Trio Op 20, Six Bagatelles for String Quartet; Berg, String Quartet Op 3.

Dec 10, 8pm. **Ensemble Intercontemporain**, conductor Boulez; Phyllis Bryn-Julson, soprano. Berg, Piano Sonata Op 1, Four Pieces for clarinet & piano Op 5; Webern, Entflicht auf leichten Kähnen, lieder & canons; Schönberg, Four pieces for chorus Op 27, Three Satires Op 28.

Dec 11, 1pm. **Ensemble Intercontemporain**, conductor Boulez; Phyllis Bryn-Julson, soprano. Varèse, Octandre; Ravel, Three Poems of Mallarmé; Webern, Quartet for Saxophones, Five Pieces for Orchestra Op 10, Concerto Op 24, Three Lieder for Orchestra Op Pos Symphony Op 21, lieder & folksongs; Stravinsky, Two Poems of Balmont, Three Japanese Lyric Poems.

Dec 11, 7.30pm. **Jane Manning**, soprano; Bruno Canino, Antonio Ballista, pianos; violin, cello, to be announced. Messiaen, Modes de valeur et d'intensité; Webern, Three Little Pieces for Cello Op 11, Four Little Pieces for Violin Op 7, Variations for piano Op 27, lieder; Stockhausen, Klavierstücke IX; Boulez, Structures Book 2.

Dec 13, 7.15pm. **Vienna Philharmonic Orchestra**, conductor Mehta. Webern, Passacaglia, Symphony Op 21, Six Pieces for Orchestra Op 6; Schubert, Symphony No 9 (Great).

Dec 14, 7.15pm. **Vienna Philharmonic Orchestra**, conductor Mehta. Schumann, Symphony No 4; Schönberg, Pelléas et Mélisande.

Dec 16, 7.45pm. **English Chamber Orchestra**, conductor Carl Davis; Robert Tear, tenor; Benjamin Luxon, baritone. A Victorian evening. Auber, Overture Fra Diavolo; Bizet, Four preludes from Carmen; Koenig, Posthorn Gallop; Sullivan, Overture Iolanthe; Songs, duets.

Dec 19, 7.45pm. **London Symphony Orchestra**, conductor Josefowitz; Nigel Kennedy, violin. Beethoven, Overture Egmont, Violin Concerto in D Op 61, Symphony No 5.

Dec 26, 8pm. **London Concert Orchestra**, conductor Goulding; Ann James, soprano; Doreen Walker, mezzo-soprano; Graeme Matheson-Bruce, tenor; Martin McEvoy, baritone; Kenneth Sandford, bass-baritone. Gilbert & Sullivan gala.

Dec 27, 8pm. **Royal Philharmonic Orchestra**, conductor Blair; Stephen Hough, piano. Rossini, Overture William Tell; Handel, Music for the Royal Fireworks; Grieg, Piano Concerto; Beethoven, Symphony No 5.

Dec 30, 8pm. **Royal Philharmonic Orchestra**, conductor N. Del Mar; John Ogdon, piano. Tchaikovsky, Fantasy Overture Romeo & Juliet; Sibelius, Finlandia; Rachmaninov, Piano Concerto No 2; Dvořák, Symphony No 9 (From the New World).

Dec 31, 8pm. **London Symphony Orchestra**; John Georgiadis, director & violin. Music by the Strauss family.

LEIGHTONHOUSE

12 Holland Park Rd, W14 (602 3316). Box office 25 Church Rd, SW13.

Dec 12, 7.45pm. **Dorothy Ross**, soprano; **Robert Sutherland**, piano. Mozart, Masonic Cantata; Wolf, Strauss, Rachmaninov, songs; spirituals.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Dec 2, 7pm. **Raglan Baroque Players**, conductor Kraemer; Jean-Claude Orliac, Platteé; Alan Watt, Jupiter; Sarah Walker, Juno; Elisabeth Parcells, La Folie/L'Amour; Richard Jackson, Momus/Citeron; William Kendall, Thespis; Philip Langridge, Mercure; Gillian Fisher, Thalie/Clarine; Christopher Gillett, Momus; Stephen Varcoe, Satyre. Rameau, Platteé (concert performance). Admission by ticket free from BBC Ticket Unit, Broadcasting House, W1.

Dec 5, 1pm. **Elly Ameling**, soprano; **Rudolf Jansen**, piano. Schubert, Debussy, Strauss, songs.

Dec 10, 7.30pm. **Academy of London**, conductor Stamp; Julie Rosenfeld, piano; Philip Pilkington, piano. Beethoven, Overture Prometheus, Piano Concerto No 4; Mozart, Violin Concerto No 4, Symphony No 40.

Dec 12, 1pm. **Delmé String Quartet**; Kenneth Essex, viola. Suk, Meditation Op 35; Mendelssohn, Quintet in B flat Op 87.

Dec 15, 1.15pm. **Leo Aylen**, voice; **Courtney Kenny**, piano. Aylen, Nut Tree Variations.

Dec 19, 1pm. **Nash Ensemble**. Schubert, Octet in F D803.

SOUTH BANK

SE1 (928 3191, cc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall,

PR = Purcell Room).

Dec 1, 7.30pm. **Royal Philharmonic Orchestra**, conductor Weller; Lazar Berman, piano. Smetana, Overture The Bartered Bride; Rachmaninov, Piano Concerto No 3, Symphony No 2. FH.

Dec 4, 3pm; Dec 14, 7.45pm. **Chilingirian String Quartet**. Beethoven cycle: Dec 4, Quartets in E flat Op 127, in F Op 59 No 1 (Rasumovsky); Dec 14, Quartets in A Op 18 No 5, in F Op 135, in E minor Op 59 No 2 (Rasumovsky). EH.

Dec 4, 7.30pm. **London Philharmonic Orchestra Choir & Chamber Ensemble**, conductor Rostropovich; Galina Vishnevskaya, soprano; Robert Tear, tenor; John Shirley-Quirk, baritone. Britten, War Requiem. FH.

Dec 5, 7.45pm. **Horacio Gutierrez**, piano. Haydn, Sonata in C Hob XVI.50; Schumann, Davidsbündlertänze; Ravel, Gaspard de la nuit; Liszt, Sonetto del Petrarca, Mephisto Waltz. EH.

Dec 6, 7.30pm. **London Philharmonic Orchestra** conductor Rostropovich. Tchaikovsky, Symphonic Scene, Mazeppa; Mussorgsky/Ravel, Pictures from an Exhibition; Prokofiev, Symphony No 6. FH.

Dec 6, 7.45pm. **Camden Choir, English Ensemble, City of London School Choir**, conductor Williamson; Gillian Sullivan, soprano; Peter Brondor, tenor; Brian Rayner Cook, bass. Orff, Veni Creator Spiritus, Carmina Burana; Elgar, From the Bavarian Highlands. EH.

Dec 7, 7.30pm. **London Mozart Players**, conductor Blech; Sequeira Costa, piano; Ralph Kirshbaum, cello. Mendelssohn, Overture The Fair Melusine; Schumann, Piano Concerto; Tchaikovsky, Rocco Variations; Haydn, Symphony No 103 (Drum Roll). FH.

Dec 8, 7.30pm. **London Philharmonic Orchestra**, conductor Kuhn; Pascal Rogé, piano. Beethoven Overture Fidelio, Piano Concerto No 4, Symphony No 7. FH.

Dec 8, 7.45pm. **Juilliard Quartet**. Schubert, Quartettsatz in C minor D703; Wolf, Quartet in D minor; Mozart, Quartet in C (Dissonance). EH.

Dec 9, 7.30pm. **BBC Symphony Orchestra & Chorus**, conductor Pritchard; Janet Baker, mezzo-soprano; Hermann Winkler, tenor. Parry, Blest Pair of Sirens; Elgar, Variations on an Original Theme (Enigma); Mahler, Das Lied von der Erde. FH.

Dec 9, 7.45pm. **London Bach Orchestra**; Bernard Partridge, director & violin; Ifor James, horn. Neruda, Horn Concerto; Rossini, String Sonata No 6; Haydn, Horn Concerto No 2; Vivaldi, The Four Seasons. EH.

Dec 11, 7.15pm. **English Chamber Orchestra**, conductor Dods; Elizabeth Harwood, soprano. Viennese evening: Schubert, Beethoven, Mozart & the Strauss family. EH.

Dec 11, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Preston; Isobel Buchanan, soprano; Felicity Palmer, mezzo-soprano; Stephen Varcoe, baritone. Corelli, Concerto Grosso in G minor (Christmas Concerto); Vivaldi, Gloria; Vaughan Williams, Fantasia on Christmas Carols; Poulenc, Gloria. FH.

Dec 12, 7.30pm. **Royal Philharmonic Orchestra**, conductor Weller; Tamas Vasary, piano. Mozart, Eine kleine Nachtmusik, Piano Concerto in B flat K456; Dvořák, Symphony No 8. FH.

Dec 12, 7.45pm. **Members of the London Sinfonietta & Voices**, conductor Atherton; Marie Angel, soprano; Sebastian Bell, flute; Paul Crossley, piano. Ravel, Fanfare, Piano Concerto in G Ma mère l'oye; Varèse, Offrandes, Nocturnal Density 21.5. EH. (Preceded by a recital of arrangements of Ravel's music by members of the London Sinfonietta. 6.15pm.)

Dec 13, 7.30pm. **London Philharmonic Orchestra** conductor Handley; John Lill, piano. Dvořák Overture Carnival; Rachmaninov, Piano Concerto No 2; Vaughan Williams, Job, A Masque for Dancing. FH.

Dec 14, 7.30pm. **Royal Philharmonic Society, Chamber Orchestra of Europe**; Salvatore Accardo, conductor & viola; Iona Brown, violin. Mozart, Divertimento for strings in B flat K137, Sinfonia Concertante for violin & viola K364, Serenade in D (Haffner). FH.

Dec 14, 7.30pm. **Aulikki Eerola**, soprano; **Pertti Eerola**, piano. Mozart, Schubert, Wolf, Fauré & Sibelius, songs. PR.

Dec 15, 7.30pm. **Royal Philharmonic Orchestra**, conductor Weller; Henryk Szeryng, violin. Beet-



David Atherton: to conduct six concerts in the Ravel/Varèse festival.

oven, Overture Egmont; Brahms, Violin Concerto; Strauss, Ein Heldenleben. *FH*.

Dec 15, 7.30pm. **Lontano Ensemble**, conductor de Martinez; Ingrid Culliford, flute; Elaine Barry, soprano; Linda Hirst, mezzo-soprano; Bruce Jgstons, baritone. Knussen, Océan de terre; Webern, Four Pieces for violin & piano; Symphony Op 21; Ferneyhough, Unity Capsule; Jigeti, Nouvelles aventures. *PR*.

Dec 16, 7.30pm. **BBC Symphony Orchestra**, conductor Elders; Jessye Norman, soprano. Music of eight decades: Buller, The Theatre of Memory; Debussy, Rondes de printemps; Messiaen, Poèmes pour Mi. *FH*. (John Buller discusses his Theatre of Memory with Stephen Plaistow. 6.15pm, RFH Waterloo Room. £1.)

Dec 16, 7.45pm. **Peter Donohoe**, piano; Rachmaninov, Preludes in C sharp minor Op 3, in G sharp minor Op 32, in D Op 23, in G minor Op 23; Beethoven, Sonata in C minor Op 111; Prokofiev, Sonatas Nos 6 & 8. *EH*.

Dec 20, 7.30pm. **BBC Symphony Orchestra**, conductor Atherton; Paul Crossley, piano. Ravel, Rhapsodie espagnole, Concerto for piano (left hand) & orchestra, Bolero, La valse; Varèse, Amériques. *FH*. (Paul Griffiths talks about Varèse. 6.15pm, RFH Waterloo Room.)

Dec 22, 7.45pm. **English Concert**; Trevor Pinnock, director & harpsichord; Simon Standage, violin; David Reichenberg, oboe. Corelli, Concerto Grosso in G minor (Christmas Concerto); Albinoni, Concerto a cinque for oboe & strings Op 9 No 2; Handel, Organ Concerto Op 4 No 2; Vivaldi, Winter from The Four Seasons; Telemann, Violin Concerto in B flat; Bach, Double Concerto in C minor for oboe, violin & strings BWV1060. *EH*.

WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856).

Dec 12, 7.30pm. **Peter Donohoe**, piano. Rachmaninov, Four Preludes Op 3 No 2, Op 32 No 12, Op 23 Nos 4 & 5; Beethoven, Sonata in C minor Op

111; Prokofiev, Sonatas Nos 6 & 8.

Dec 13, 7.30pm. **Endellion Quartet**. Mozart, Quartets in F major K590, in E flat major K428; Britten, Quartet No 2.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Dec 1, 7.30pm. **New London Consort**; Catherine Bott, soprano; Philip Pickett, recorder; Tom Finucane, archlute; David Roblou, harpsichord. Monteverdi, Caccini, Carissimi, Gagliano, Christmas music; Frescobaldi, songs & instrumental music; Marcello, sonata; Vivaldi, Scarlatti, Carissimi, cantatas.

Dec 2, 7.30pm. **Dreamtiger**; Rohan de Saram, cello; Ian Mitchell, clarinet & basset clarinet; Peter Hill solo piano; Douglas Young, director & piano. Debussy, Stravinsky, Berg, Webern, Ravel, Prokofiev, Cage, Feibel, Stockhausen, Zimmermann, Pousseur, Skempton, Dallapiccola, Busotti, Wiegold, Xenakis, bagatelles & epigrams; Young, Ten Symbols; Messiaen, Eight Preludes.

Dec 3, 7.30pm. **Elly Ameling**, soprano; **Rudolf Jansen**, piano. Songs from the music halls of the world: Satie, Poulenc, Hahn, Kosma, Cimaglia, Guastavino, Schönberg, Siczynski, Gershwin.

Dec 4, 7.30pm. **Barry Goldsmith**, piano. Bach, Prelude & Fugue in B flat minor; Beethoven, Sonata in A Op 101; Chopin, Sonata in B flat minor Op 35, Etude Op 10 No 12; Berg, Sonata in B minor Op 1; Rachmaninov, Etude tableau in E flat; Scriabin, Etude in F sharp minor Op 8; Liszt, Transcendental Study No 4.

Dec 6, 7.30pm. **Nicanor Zabaleta**, harp, Rössler-Rosetti, C.P.E. Bach, Hindemith, sonatas; Beethoven, Variations on a Swiss Air; Hovhaness, Suite Op 270; Bacarisse, Partita in C.

Dec 7, 7pm. **Peter Donohoe**, piano. Messiaen 75th birthday concert: Ravel, Ondine, Le Gibet, Scarbo from Gaspard de la nuit; Messiaen, Vingt regards sur l'enfant Jésus.

Dec 8, 7.30pm. **Fitzwilliam String Quartet**. Shostakovich, Quartet No 7; Fauré, Quartet in E

minor Op 121; Beethoven, Quartet in B flat Op 130.

Dec 10, 7.30pm. **Nash Ensemble**; Felicity Palmer, mezzo-soprano. Suk, Elegy for piano; Martinů, Sextet for piano & wind; Dvořák, Gipsy Songs. Serenade in D minor Op 44; Smetana, Evening Songs T124; Buller, Sonnet for voice, flute & string quartet.

Dec 11, 7.30pm. **Roberto Bravo**, piano. Villa-Lobos, Aria & preludio from Bachianas Brasileiras No 4; Ginastera, Rondo on Children's Themes, Three Argentinian Dances; Beethoven, Sonata in C Op 2 No 3; Liszt, Valse oubliée No 1, Funérailles; Chopin, Sonata in B minor Op 58.

Dec 13, 7.30pm. **Joan Rodgers**, soprano; **Roger Vignoles**, piano. Mozart, Chi sa, chi sa, Ridente la calma, Un moto di gioia; Schubert, Suleika, Die Sterne, Die Rose, Heimliches Lieben; Debussy, Ariettes oubliées; Britten, The Poet's Echo; Rachmaninov, O never sing to me again, How fair this place, Daisies; Walton, Daphne, Through gilded trellises, Old Sir Faulk.

Dec 14, 7.30pm. **Keith Williams**, Clive Williamson, two pianos. Zimmermann, Monologue; Ligeti, Monument, Selbstporträt, Bewegung; Dench, Congruents; Smalley, Accord.

Dec 16, 7.30pm. **Merle Gobin**, soprano; **Richard Valadez**, tenor; **Elaine Korman**, piano. Cimarosa, Scarlatti, Rachmaninov, R. Strauss, Head, Quilter, Diack, Alfven, Nordqvist, songs; Handel, Gounod, Puccini, Cilea, Lehár, Puccini, arias.

Dec 17, 7.30pm. **William Bennett**, flute; Clifford Benson, Daniel Varsano, Roger Vignoles, piano; Michael Collins, clarinet; Jill Gomez, soprano; Peter Savidge, baritone. Chabrier, Debussy, Messiaen, Poulenc, Saint-Saëns, Satie, Schubert, Wolf, Nin, Reger, Kern, Lennon & McCartney & others.

Dec 18, 7.30pm. **Songmakers' Almanac**; Felicity Lott, soprano; Ann Murray, mezzo-soprano; Richard Jackson, baritone; Graham Johnson, piano. A Viennese Requiem I: Brahms in Vienna. A song portrait of Brahms in the last period of his

composing life.

Dec 29, 7.30pm. **Hilliard Ensemble**; David James, counter-tenor; Paul Elliott, Leigh Nixon, Rogers Covey-Crump, tenors; Paul Hillier, baritone; Michael George, bass. Praetorius, del Encina, Ravenscroft, Schubert, Warlock, Grainger, songs. Dec 30, 7.30pm. **Endymion Ensemble**, director Whitfield. Mozart, Flute Quartet in D K285; Stebbins, Lyrics; Schubert, Octet in F Op 166.

Dec 31, 7.30pm. **Coull String Quartet**; Michael Collins, clarinet. Schubert, Quartet in E flat Op 125 No 1; Brahms, Clarinet Quintet in B minor Op 115; Mozart, Clarinet Quintet in A K581.

CHRISTMAS MUSIC

ALBERT HALL

Kensington Gore, SW7 (589 8212).

Dec 3, 3pm & 7.30pm. **English Baroque Choir**, **London Oriana Choir**, **London Pro Arte Choir**, **London Gabrieli Choir**, **English Brass Ensemble**, **Herbards' Aske's School Boys' Choir**, **Karolinka Polish Folksong & Dance Ensemble**, conductor Lovett; Osian Ellis, harp; Tristan Fry, percussion; Malcolm Hicks, organ: 3pm, Children's carols; 7.30pm, Carols for Christmas.

Dec 9, 16, 7.45pm. **London Philharmonic Orchestra**, conductor Goodwin. Film music & Christmas favourites.

Dec 10, 3pm & 7.30pm. **London Choral Society**, **Cambridge Buskers**, **English Brass Ensemble**, conductor Glover; Tristan Fry, percussion; Margaret Philips, organ: 3pm, Children's carols; 7.30pm, Carols & Christmas music.

Dec 11, 18, 2.30pm. **Bach Choir**, **Philip Jones Brass Ensemble**, **Trumpeters of Kneller Hall**, conductor Willcocks; John Scott, organ. Family carols.

Dec 11, 7.30pm. **Alexandra Choir**, **Southern Sinfonietta**, **Chorists & Auxiliary Choir from Rochester Cathedral**, **St Botolph Handbell Ringers**; Geoffrey Morgan, organ. Carol concert.

Dec 15, 3pm & 7.30pm. **London Oriana** ➔

A FRESH LOOK AT LE SOUFFLÉ

At Le Soufflé, our award winning Chef des Cuisines, Peter Kromberg, always has a surprise to tempt you.

He changes the menu every day to make use of the freshest ingredients, and only those that are perfectly in season. There you have just one of the secrets of his very individual "cuisine progressive." Experience it in our stylishly refurbished art deco setting and take a fresh look at Le Soufflé.

À bientôt.



le Soufflé

THE HOTEL INTER-CONTINENTAL,
1 Hamilton Place, W.1.
Telephone: (01) 409-3131.

CLASSICAL MUSIC CONTINUED

Choir, London Pro Arte Choir, London Gabrieli Choir, English Renaissance Players, Tarleton's Jig, London Schools' Steel Orchestra, Havering Youth Choir, St Mary's Junior School Choir Hendon, conductor Lovett: 3pm, Children's concert: 7.30pm, Carols & crumhorns.

Dec 17, 2.30pm & 7.30pm. Dec 19, 7.30pm. John Alley, piano; John Birch, organ; conductor M. Davies: 2.30pm, Rolf Harris & Barry Booth: 7.30pm, Johnny Morris & Douglas Coombes. Family carol concert.

Dec 18, 7.30pm. London Philharmonic Orchestra & Choir, conductor Glover; Martin Isepp, harpsichord; Eiddwen Harrihy, Catherine Wyn-Rogers, Adrian Thompson, Ian Caddy, soloists. Handel, Messiah.

Dec 20, 7.30pm. English Baroque Choir, London Oriana Choir, London Pro Arte Choir, London Gabrieli Choir, Philip Jones Brass Ensemble, Billingsgate Buskers, conductor Lovett; Robert Hardy, Prince Albert; Prunella Scales, Queen Victoria; Joss Ackland, narrator; Richard Jackson, baritone; Richard Burnett, piano; Malcolm Hicks, organ; Tristan Fry, percussion. A Victorian Christmas: carols for choir & audience; music by Prince Albert, Mendelssohn, Strauss, Sullivan, Bach & others.

Dec 21, 7pm. Goldsmiths' Choral Union, Wimbledon High School for Girls Choir, conductor Wright; Roger Whittaker, voice & guitar; Julian Lloyd Webber, cello; Anthony Saunders, Roger Vignoles, pianos; Christopher Bowers-Broadbent, organ; Robert Howes, percussion. Carols for the Save the Children Fund.

Dec 22, 7.30pm. National Youth Choir, Chetham's School Chamber Orchestra, Children's Chorus, conductor Brewer. Christmas concert.

ALLSOULS' CHURCH

Langham Pl, W1.
Dec 11, 5pm & 8pm. Carols with candlelight.
Dec 18, 11am. Family toy & carol service.
Dec 24, 11.30pm. Midnight Communion.
Dec 25: 9.30am & 12.30pm, Holy Communion; 11am, Morning Service.
Dec 31, 11.15pm. Watchnight service, to be broadcast on the BBC World Service.

BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).
Dec 12, 8pm. Handel Opera Chorus, Newbury Choral Society, Guildhall School of Music Brass Ensemble, City of London School Special Choir, conductors Fairbairn, Gould. Carols for choir & audience.

Dec 15, 8pm. London Concert Orchestra, London Chorale, conductor Dods; John Alley, Ian Watson, pianos. Humperdinck, Overture Hansel & Gretel; Waldeufel, Skaters' Waltz; Mozart, Sleigh Ride; Saint-Saëns, Carnival of the Animals; L. Mozart, Toy Symphony.

Dec 17, 7pm. English Baroque Orchestra & Choir, conductor Lovett; Janet Price, soprano; Margaret Cable, contralto; William Kendall, tenor; Albrecht Klora, bass. Bach, Christmas Oratorio.
Dec 18, 7pm. City of London Sinfonia, Richard Hickox Singers; conductor Hickox; Elizabeth Gale, soprano; Charles Brett, counter-tenor; Philip Langridge, tenor; Stephen Roberts, bass. Handel, Messiah.

ROYAL NAVAL COLLEGE CHAPEL

Greenwich, SE10. Box office 25 Woolwich New Rd, SE18 (855 5900, cc).
Dec 15, 8.15pm. Royal Naval College Orchestra & Choir, conductor Clarke; Richard Baker, reader. Music & readings for Christmas; carols for audience.

ST BRIDE'S

Fleet St, EC4.
Dec 11, 6.30pm. Messiah (part 1).
Dec 13, 6pm. Carols for printers.
Dec 18, 6.30pm. Nine lessons & carols.
Dec 21, noon. Carols for Fleet Street.
Dec 24, midnight. Choral Eucharist.
Dec 25, 11am. Choral Eucharist.

ST CLEMENT DANES

Strand, WC2.
Dec 14, 12.45pm. Carol service in aid of St Christopher's Fellowship.
Dec 24, 11.30pm. Midnight Communion.

Dec 25: 8.30am, Holy Communion; 11am, Choral Eucharist.

ST JAMES'S CHURCH

Piccadilly, W1 (734 0956).
Dec 18, 6pm. Festival of Lessons & Carols.
Dec 24, 11.30pm. Christmas midnight mass.
Dec 25: 8.30am, Holy Communion (1662); 11am, Eucharist.

ST JOHN'S

Smith Sq, SW1 (222 1061).
Dec 3, 7.30pm. The Clerks of Oxenford, director Wulstan. Music for Christmas.
Dec 17, 7.30pm. London Chorale, conductor Coleman; Sally Munro, mezzo-soprano; Alison Martin, harp. McCabe, Motet; Copland, In the Beginning; Respighi, Laud to the Nativity; Brahms, Three Part-Songs Op 42; Britten, Ceremony of Carols; 20th-century carols.
Dec 21, 7.30pm. Choir of Christ Church Cathedral, Oxford, director Grier; Frances Kelly, harp. Music by candlelight: Byrd, Exsurge Domine, Laetentur Coeli, This Day Christ was Born; Poulenc, Four Christmas Motets; Swayne, Magnificat; Tippett, Five Spirituals; Pott, Nunc natus est Altissimus; Britten, A Boy was Born.

ST MARTIN-IN-THE-FIELDS

Trafalgar Sq, WC2.
Dec 11, 5.15pm. Blessing the crib in Trafalgar Sq. & procession.
Dec 20, 1.05pm. Christmas Crackers—a Christmas entertainment of readings & songs.
Dec 21, 7pm. Nine lessons & carols.
Dec 22, 23, 1.05pm. Carol service.
Dec 23, 24, 6.30pm. Carol service.
Dec 24: 9-11pm, Salvation Army Band play on the church steps; 11.30pm, Midnight service.
Dec 25: 8am, Holy Communion; 11.15am, Morning service; 6.30pm, Evening service.
Dec 31, 11.30pm. Watchnight service.

ST PAUL'S CATHEDRAL

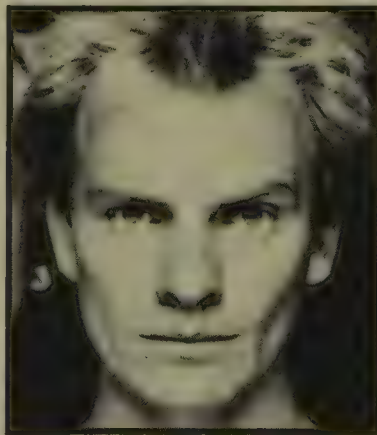
EC4.
Dec 6, 6pm. Handel's Messiah.
Dec 20, 4pm. Congregational carol service.
Dec 24: 4pm. Carol service with blessing of the crib; 11.30pm, Midnight service.
Dec 25: 8am, Holy Communion; 10.30am, Sung Matins; 11.30am, Choral Communion; 3.15pm, Choral Evensong.
Dec 26, 27, 4pm. Carols round the crib.
Dec 31, 11.30pm. Watchnight service.

SOUTH BANK

SE1 (928 3191, cc 928 6544).
(FH=Festival Hall, EH=Queen Elizabeth Hall, PR=Purcell Room)
Dec 3, 7.30pm. Steinitz Bach Players, London Bach Society, conductor Steinitz; Richard Morton, Evangelist; Patrizia Kwella, soprano; Paul Esswood, counter-tenor; Wynford Evans, tenor; Brian Rayner Cook, bass; John Constable, organ. Bach, Christmas Oratorio. FH.
Dec 5, 7.30pm. Goldsmiths' Choral Union, Musicians of London, conductor Wright; Fiona Dobie, soprano; Susan Mason, alto; Adrian Thompson, tenor; Michael George, bass. Handel, Messiah. FH.
Dec 10, 7.45pm. London Orpheus Orchestra & Choir, conductor Gaddam; Beverley Mills, mezzo-soprano; Alastair Thompson, tenor; Bruce Kershaw, baritone; Valentine Topalov, bass; Leslie Pearson, organ. Berlioz, L'enfance du Christ. EH.
Dec 13, 7.45pm. Barclay's Bank Musical Society Orchestra & Choir, conductor Teychenne; Barclaybrass, conductor Edwards. Carols for choir & audience; Tchaikovsky, Capriccio italien; Langford, Christmas Fantasia. EH.
Dec 17, 3pm & 7.30pm. Massed Choirs of the London Hospitals, conductor Farncombe; Paul Archibald, trumpet; Ian Curror, organ; Charles Fullbrook, Richard Fullbrook, timpani & percussion; Fanfare Trumpeters of the Royal Corps of Signals. Carols & Christmas music. FH.
Dec 17, 7.45pm. City of London Choir, Farnaby Brass Ensemble, conductor Cashmore; Geoffrey Morgan, organ. Carols for choir & audience. EH.
Dec 18, 3.15pm & 7.30pm. Goldsmiths' Choral Union, conductor Wright; Roger Vignoles, Antony Saunders, pianos; Christopher Bowers-

POPULAR MUSIC DEREK JEWELL

Many popular music stars perform in theatres and arenas for lengthy periods around the Christmas holiday. **Cliff Richard** will be packing up in good time to celebrate Christmas, since his major show at the Apollo Victoria (834 6177) is running only until December 10. **Duran Duran** are playing at Wembley Arena (902 1234) from December 18 to 20. **Buck's Fizz** open for a five-night stint at the Apollo Victoria on December 27. On the same date **The Police**



Sting: on tour with The Police.

appear at Wembley Arena and again on December 28, 30 & 31. They are also at Brighton on December 23 and this is the end of a December tour to celebrate their new album "Synchronicity" (A & M).

For those to whom the cockney knees-up style of **Chas and Dave** has some appeal, they appear in a "Christmas jamboree" with **Richard Digance** at the Dominion Tottenham Court Road (580 9562) from December 14 to 18.

I would sooner be going to two of the new musicals in London. *The Little Shop of Horrors*, at the Comedy in Panton Street, has an extraordinary leading lady in **Ellen Greene**, who created the role off Broadway. The music is a gorgeous pastiche of the 1950s and 1960s. The new **Tim Rice/Stephen Oliver Blondel** at the Old Vic has

fine music and is one of the funniest musicals I have ever seen.

On the jazz front there are some pleasant offerings, too. You can catch up with the Icelandic jazz/rock band **Mezzoforte** at Ronnie Scott's Club, Frith Street (439 0747) for a few more days, but on December 5 the rediscovered and glowing trumpeter of the 1950s, **Chet Baker**, appears for a week. He is followed by the exotic **George Melly**, for his annual sojourn at the club, who as usual is accompanied by **John Chiltern's Feetwarmers**.

Meanwhile, round the corner at Pizza Express, Dean Street (437 9595), are the two great Chicago veterans—trombonist **Al Grey**, and saxophonist **Buddy Tate**. They perform for the first three weeks of December. At Pizza on the Park (235 5550), there are two evenings (December 16, 17) with the magnificent **Adelaide Hall** and pianist **Michael Garrick**.

If you are looking for a record as a suitable Christmas present you will get a lot of fun out of recordings of the musical, *Smikey*. This has, oddly, been around for 10 years yet has never made the big-time stage, although it was produced on BBC television. It has had 2,000 amateur productions and the new double album of the show, written by Simon May, Roger Holman and Clive Barnett (Smikey Records One) could push it towards a West End production. It is another version of the Nicholas Nickleby story and the recording is excellent—bright and sometimes jazzy, with some fine choral singing and promising young stars.

Duke Ellington fans will be intrigued by an album called "Duke Ellington 1940 Fargo Encores" (on the Nostalgia Document label). It is often forgotten that in 1940 the Ellington band had to tour and play in dance-halls. You could play the version on this record of "The Ferryboat Serenade" and no one would ever guess it was the Duke's mob. It is archetypal *palais de danse* swing—although Ellington's version of "Swing and Sway" is definitely not Sammy Kaye.

Broadbent, organ; Robert Howes, percussion. Carols for choir & audience. FH.

Dec 18, 7pm. English Echoes; Dinah Harris, soprano; Jean Rigby, mezzo-soprano; Andrew King, tenor; Robert Dean, baritone; William Relton, speaker; Stuart Hutchinson, piano. English & American Songs performed with reverence (& tongue-in-cheek). PR.

Dec 18, 7.15pm. English Chamber Orchestra, Choir of King's College, Cambridge, conductor Cleobury; Patrizia Kwella, soprano; Patricia Bardon, contralto; Peter Jeffes, tenor; Henry Herford, bass-baritone; David Briggs, organ. Mozart, Mass in C K317 (Coronation); Handel, Organ Concerto in F Op 4 No 4; unaccompanied carols & carols for choir & orchestra. EH.

Dec 19, 7.30pm. Ernest Read Symphony Orchestra, Ashstead Choral Society, Camden Choir, Hertford Choral Society; Howard Williams, Malcolm Binns, pianos. Dukas, The Sorcerer's Apprentice; Grieg, Piano Concerto; carols for choir & audience. FH.

Dec 20, 7.45pm. Wimbledon Girl Singers, Children from Norway in costume, St Paul's School (Barnes) Orchestra, conductors Parker, Varcoe; Andrew Allpass, piano; Robert Bowman, presenter. Carols for choir & audience; Strauss, A Waltz; Dvořák, Serenade; Mozart, Sinfonia Concertante K297b (last movement); Curtis, new work. EH.

Dec 21, 7.45pm. New Symphony Orchestra, Chorus of the Chelsea Harmonic Society, Choir of Farlington School, conductor de Rivera; Julie Kennard, soprano; Alison Mary Sutton, contralto; James Griffith, tenor; Michael George, bass; Anthony Halliday, organ. Handel, Messiah

(Part 1); Somervell, Christmas Cantata. EH.

Dec 28, 7.30pm. ParLOUR Quartet; Maureen Keetch, soprano; Angela Vernon Bates, mezzo-soprano; Robert Carpenter Turner, baritone; Kenneth Barclay, piano & sleigh bells. Victorian Christmas evening in costume. Songs, ballads & duets. PR.

SOUTHWARK CATHEDRAL

London Bridge, SE1.
Dec 11, 7.30pm. "Crisis at Christmas" carol service.
Dec 18, 3pm. Nine lessons & carols.
Dec 21, 12.45pm. Carol service with readings by Lord Miles.
Dec 24, 11.30pm. Midnight Eucharist.
Dec 25, 11am. Christmas Eucharist.

WESTMINSTER ABBEY

SW1.
Dec 24: 2pm, Children's crib & gift service; 3pm, Evensong; 11.30pm, Midnight Eucharist.
Dec 25: 10.30am, Matins & sermon; 11.40am, Procession & sung Eucharist; 3pm, Choral Evensong.
Dec 26, 3pm. Festal Evensong.
Dec 28, 3pm. Procession with carols.
Dec 31, 11.30pm. Watchnight service.

WESTMINSTER CATHEDRAL

Francis St, SW1.
Dec 20, 7.30pm. Christmas celebration, attended by Princess Anne.
Dec 24, 11.15pm. Christmas vigil & Midnight Mass.
Dec 25: 7am, 8am, 9am & noon, Mass; 10.30am, Sung Mass.

LONDON MISCELLANY

MIRANDA MADGE



The Illustrated Quentin Blake: at the National Theatre from December 12.

THE BOXING DAY "MEET" in Richmond Park is a merry focus for a bracing walk. From 10am until noon there are awards for riders and horses in seasonal dress (last year one horse came with red nose and reindeer antlers attached to its head), as well as for carriages and dogs. The "Meet" benefits the Royal Star and Garter Home for Disabled Soldiers, Sailors and Airmen and is cancelled only if the ground is frozen and dangerous, in which case a message is left on the secretary's answerphone 352 4059. This is also the number to ring if you want to enter the show.

□ If you have children to edify or amuse this Christmas there are plenty of outings to choose from. The National Theatre is particularly assiduous in catering for the young and has Roald Dahl, Michael Rosen and Terry Jones reading their stories; Paul Hansard's puppet show; clowns, juggling, carols and market stalls selling crafts, books and comestibles in the foyer; and an exhibition of Quentin Blake's drawings. For those anxious to emulate, Blake is holding workshops. Send a sae to the National Theatre, South Bank, SE1 for a leaflet giving details or ring their information number—633 0880.

EVENTS

Dec 1, 2, 10.30am-3.45pm. **Red Cross Charity Street Market.** Stalls selling gifts & Christmas decorations, groceries, cakes & bread, fruit & flowers, nearly-new clothing. Guildhall, EC2.

Dec 4, 11am-5pm. **London Camera Collectors' Fair.** Rare, vintage & interesting equipment for sale. Photographers' Gallery, 5 & 8 Gt Newport St, WC2, 50p.

Dec 5-8, 9am-6pm. **Royal Smithfield Show.** Annual show of livestock & farm machinery. Earls Court, Warwick Rd, SW5. £6, Dec 8 £3.

Dec 5-9. **Medieval Mystery plays** from the Wakefield cycle with a cast of City workers. St Peter-upon-Cornhill, EC3. Write for free tickets to The Players at the church. 6.30pm each evening, & also 8.30pm Tues-Fri.

Dec 6, 11.30am-6.30pm. **Park Lane Christmas Fair.** Stalls plus refreshments, celebrities you can be photographed with & music played by the Band of HM Royal Marines. In aid of The Forces Help Society & Lord Roberts' Workshops. Ballroom, Park Lane Hotel, Piccadilly, W1. 30p.

Dec 8, 6pm. **The lights on the Trafalgar Square Christmas tree,** annual gift from Norway, are switched on. Trafalgar Sq, SW1.

Dec 10, 10.30am-5.30pm. **National Cat Club Show.** Huge show of the finest cats & kittens with Blue Peter cat, Jack, as guest of honour. National Hall, Olympia, W12. £1.50, children 80p.

Dec 11, 7.30pm. **R. S. Thomas & Olav H. Hauge** read their poetry. Arts Theatre, Gt Newport St, WC2 (836 3334). £3, concessions £2.

Dec 16, 6-9pm. **Richmond Festive Evening.** The shops in the centre of Richmond are staying open until 9pm. Staff & customers are encouraged to wear Victorian dress, & muffin men, hot-chestnut

sellers, musicians & the town crier are expected.

Dec 27-30. **Trains & cricket from the archives:** Dec 27-30, 11am. **Steam on the Big Four,** film of railways compiled & introduced by John Huntley. £2.50; Dec 29, 3pm. **That's Cricket,** film of cricketing occasions introduced by Brian Johnston with cricketing celebrities & famous fans. £3.50. Barbican, Silk St, EC2 (628 8795).

FOR CHILDREN

Dec 3-23. **Heaven Scent.** Practical activities & talks to stimulate children to think about the fragrances associated with Christmas—from the pine smell of the tree to that of cinnamon, cloves & citrus fruits which remind one of Christmas food. Geoffrey Museum, Kingsland Rd, E2 (739 8368). Dec 3, 10, 17, 21-23, 10am-12.30pm, 2-4pm. Places can be booked on 739 9896.

Dec 11-31, 4pm. **Films** nominated by parents & children who have attended NFT matinées: Dec 11, **Seven Brides for Seven Brothers;** Dec 17, **Captain Horatio Hornblower;** Dec 18, **Black Beauty;** Dec 31, **The Court Jester** with Danny Kaye. National Film Theatre, South Bank, SE1 (928 3232). £2.20, children £1.10.

Dec 17-Jan 3. **Events for children** at the Bethnal Green Museum: Dec 17, 11am. **Making traditional decorations;** Dec 28, 2.30pm. **The Christmas tree,** songs, stories & things to make; Dec 29, 2.30pm. **Prince Albert & his family,** an illustrated talk; Dec 31, 2.30pm. **Percy Press II's traditional Punch & Judy show;** Jan 3, 2.30pm. **More about Christmas trees.** Bethnal Green Museum, Cambridge Heath Rd, E2 (980 2415).

Dec 27-Jan 8. **Events at the National Gallery:** See-

ing **Things,** a quiz which leads children to look at paintings with ghosts or mysterious images in them. Available free from the Orange St entrance; Dec 28-30, Jan 3-6, 2.30pm. **Meet the Artist.** Children are invited to travel back in time to the year 1533 to meet Holbein who is painting *The Ambassadors* & discussing his techniques. Queue tickets issued half an hour before performances. National Gallery, Trafalgar Sq, WC2 (839 3321).

Dec 28-Jan 4. **Family entertainment at the V & A:** Dec 28, 3pm. **La belle et la bête,** Cocteau's version of *Beauty & the Beast* (not suitable for under 12s); Dec 29, 3.30pm. **The Fairy World of Richard Doyle.** Lionel Lambourne & Michael Haseltine present the strange world of this Victorian illustrator who drew elves, dwarfs & wood-sprites. (See p108 for details of the Doyle exhibition); Jan 4, 3pm. **Kiss Me Kate,** Cole Porter's musical based on *The Taming of the Shrew.* Victoria & Albert Museum, Cromwell Rd, SW7 (589 6371).

Dec 30, 3pm. **Children's Concert.** Music includes Prokofiev's Peter & the Wolf, & The Snowman—Howard Blake's score for Raymond Briggs's story. Barbican, Silk St, EC2 (628 8795). £3.

Book now for: **A Loyal Entertainment** at the National Portrait Gallery on Jan 4, 5, 6, 1.15pm-4.30pm. An afternoon when children aged 7-14 can try their hand at art, craft, drama, music & dance in 18th-century style. Tickets from the Secretaries' Office, National Portrait Gallery, St Martin's Pl, WC2 with a sae or by telephone 930 1552 ext 39. **Nutmeg Puppet Shows** at the Natural History Museum. Under the Garden is suitable for 4-11-year-olds. Tickets £1 from Alasdair Liddell, Natural History Museum, South Kensington, SW7 or by telephone from Dec 5, Mon-Fri 1.30-4pm, 589 6323 ext 795.

LECTURES

The following Christmas lectures given by professional bodies for young people are very popular so send quickly for tickets enclosing sae.

INSTITUTION OF CIVIL ENGINEERS
Gt George St, SW1 (222 7722).

Jan 5, 2.30pm. **The biggest batteries** (hydro-electric pumped storage schemes), Tom H. Douglas.

INSTITUTION OF ELECTRICAL ENGINEERS

Savoy Pl, WC2 (240 1871).

Dec 14, 15, 2.30pm. **Aids for the blind,** Dr J. M. Gill.

ROYAL COLLEGE OF OBSTETRICIANS & GYNAECOLOGISTS
27 Sussex Pl, NW1 (262 5425).

Dec 14, 11am & 3pm. **The miracle of human conception,** Dr Robert Edwards. (Phone for a ticket application form.)

ROYAL COLLEGE OF PHYSICIANS
11 St Andrew's Pl, NW1 (935 1174).

Jan 3, 3pm. **The muscle machine,** Dr V. Dubowitz.

HORNIMAN MUSEUM

London Rd, SE23 (699 1872).

Dec 26, 2.15pm. **Man, snow & ice,** colour films, slides & recordings of the life of Arctic peoples, introduced by the director of the museum.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

Dec 9, 1pm. **Crivelli: The Annunciation with St Emidius,** Felicity Woolf.

Dec 16-30. **Iconography of the Nativity:** Dec 16, 1pm. **Mary & Joseph,** Colin Wiggins; Dec 17, noon. **The Annunciation,** Felicity Woolf; Dec 20, 1pm. **The Shepherds,** Colin Wiggins; Dec 30, 1pm.

The Magi, Colin Wiggins.

NATIONAL SOUND ARCHIVE
29 Exhibition Rd, SW7 (589 6603).

Dec 6, 7.30pm. **Glenn Gould,** Humphrey Burton. Send a sae for free tickets.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323).

Dec 17, 3pm. **The language of birds,** Joyce Pope (illustrated by film & sound recording).

Dec 20, 3pm. **Sea-stars & urchins,** Joyce Pope.

Dec 31, 3pm. **Dinosaurs,** Joyce Pope.

Films at 3pm: Dec 3, **Water Walkers & Squirrel on my Shoulder;** Dec 10, **An Everyday Miracle** (film of the birth of a baby) & **Birds of Tokai.**

ROYAL FESTIVAL HALL

Waterloo Rm, South Bank, SE1 (928 3191).

Dec 8, 6pm. **Dame Joan Sutherland & Richard Bonyng** in conversation with Charles Osborne

about their lives.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Pl, W1 (580 5533).

Dec 13, 6.15pm. **Telescoping time,** Michael Glickman. £1, RIBA members & students 50p.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Dec 4, 11, 3.30pm. **Built in Britain,** a series on towns & cities: Dec 4, **Brighton,** Stephen Jones;

Dec 11, **Milton Keynes,** Charles Saumarez Smith.

Dec 7, 14, 1.15pm. **Victorian designers:** Dec 7, C. F. A. Voysey (as a textile designer), Linda Parry;

Dec 14, **The Martin Brothers & George Tinworth,** Lionel Lambourne.

Dec 17, 3pm. **Christmas scenes in medieval art,** Catherine Oakes.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

Dec 7, 6.30pm. **Sporting & livestock paintings**—to coincide with Smithfield Show.

Dec 14, 10.30am. **Furs.**

Dec 15, 6.30pm. **Famous rivers of Great Britain & Ireland,** paintings & watercolours.

Dec 21, 11am. **Christmas general sale of paintings,** watercolours & silver.

CHRISTIE'S

8 King St, SW1 (839 9060).

Dec 1, 11am. **French furniture,** including a porcelain-mounted desk made by Martin Carlin, once the property of the Russian Empress Maria Feodorovna, & a marquetry desk made for the daughter of Louis XV.

Dec 5, 6.30pm. **Impressionist & modern paintings,** sculpture, drawings, watercolours & contemporary art.

Dec 8, 10.30am. **Collectors' wine.**

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Dec 1, 10.30am & 2pm. **Scientific instruments,** photographic & other apparatus.

Dec 5, 6pm. **End of bin & wine for everyday drinking.**

Dec 12, 5pm. **Sale of paintings & drawings** by Tom Keating.

Dec 16, 2pm. **Art Nouveau & Art Deco; Dolls.**

PHILLIPS

7 Blenheim St, W1 (629 6602).

Dec 7, noon. **Toys, railwayana & models,** with prices expected to start from about £20 for a mixed lot of cars & lorries to £500 for a 1935 Dinky delivery van.

Dec 8, 11am. **Costume, lace & textiles,** including patchwork bedspreads, Paisley shawls & a 1920s sequinned evening dress.

Dec 12, 2pm. **British paintings,** including a recently rediscovered painting by Thomas Davies of the encampment at Lake George in North America in 1759, estimated at £40,000-£60,000.

Dec 14, noon. **Dolls & related material.** Prices expected to start at about £20, up to £700-£900 for a German bisque-head American Indian doll.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Dec 1, 2, 11am; Dec 1, 2.30pm. **The Flannery Collection** of medieval works of art, silver, furniture & tapestries.

Dec 6, 11am. **Western MSS & miniatures,** including the medieval gospels of Henry the Lion, on the open market for the first time, & a unique pack of hand-painted 15th-century playing cards expected to fetch more than £50,000.

Dec 6, 7pm. **Impressionist paintings & sculpture,** including a rare Austrian painting by Gustav Klimt, estimated at over £500,000.

ROYALTY

Dec 6: **The Queen Mother** visits the Royal Smithfield Show. Earls Court, SW5; **The Princess of Wales** opens the Park Lane Fair. Park Lane Hotel, W1.

Dec 7: **The Princess of Wales,** patron of the Welsh National Opera, attends a performance of *Carmen*. Dominion Theatre, Tottenham Ct Rd, W1.

Dec 8: **The Queen** opens the new London South Western District Office of the Post Office. Nine Elms, SW8.

Dec 20. **Princess Anne** attends the Christmas celebration. Westminster Cathedral, SW1.



Ancestry

With over 200 years experience Debrett can trace your ancestors anywhere in the world where records exist.

Everyone has Ancestors

Please write sending details of your family. We will provide a feasibility analysis free of charge to indicate whether research appears justified.

Also our free booklet will answer most of the questions you want to ask about our world-wide services.

Debrett

Debrett Ancestry Research Ltd.,
Dept. L2, Gordon Road,
Winchester SO23 7DD,
Great Britain.
Telephone: (0962) 69067

North America
Debrett Ancestry Research Ltd.,
Dept. L2, Courthouse Road,
Accomac, VA 23301, U.S.A.
Telephone: (804) 787-2651

Branch offices also in Edinburgh,
Scotland, Dublin, Ireland, and
elsewhere in the world

ANCESTRY ■ DEBRETT

Royal Mint- Chocolate Liqueur



One of the
world's finest
Liqueurs



6 LIQUEUR GLASSES OFFER

Buy a bottle of Royal Mint-Chocolate Liqueur. Send part of the box or label together with £9.50. We will send you 6 Beautiful Cathedral Crystal Liqueur Glasses in a Magnificent Presentation box (12" x 9"). Cheques/PO payable to Royal Mint Offer, 5a Princes St, London W1. Offer open while stocks last. Closes 30th May 1984. Please allow 28 days for delivery.

The Gift of Good Taste

Available Everywhere

HALLGARTEN LONDON NW5 1RR
SAE for full colour recipe booklet

ANCESTRY TRACING

no longer costs a fortune if
you use our services.

Write at once giving brief
family details for free esti-
mate to:

KINTRACERS LIMITED

2 Churchwood Close,
Rough Common, Canterbury, Kent.
Tel: 0227-64740.



BRIEFING

SPORT

FRANK KEATING

ON CHRISTMAS DAY when I was (even rather more than) a boy, there were trains and buses and postal deliveries—and sport. Until the late 1950s both the Football and Rugby Leagues had a full clutch of fixtures on the day itself—some played before lunch, some after. Certainly the traditional “card of t’match”, the programme, would be exactly the same as the usual Saturday, except for the printing of sprigs of holly on the front page and, instead of the regular football that separated the teams’ line-up, a Christmas pud. Fifty years ago 33,000 watched Manchester United play Wolves on Christmas Day—even though it was a Second Division fixture. Many more turned up to watch Chelsea in London, or Everton in Liverpool.

This year just one set of turnstiles will click as Wimbledon play Brentford on Christmas morning. But Boxing Day continues to keep up with tradition. Londoners can still enjoy fixtures at Crystal Palace, Fulham, Millwall, Watford and West Ham—with the most clamorous southern “derby” of them all between Tottenham Hotspur and Arsenal, the two metropolitan giants, meeting at White Hart Lane.

□ Eccentrics also enjoy their Christmas sport. Around the coasts of Britain—and always at London’s Serpentine—various “Icebreaker Clubs” brave the freezing waters for a pre-lunch swim. And every area has its traditional cricket match where various “Jack Frost XI’s” nostalgically warm themselves with a twirl of their beloved summer pastime on fields as far apart as Alwoodley, near Leeds, and Brighton.

HIGHLIGHTS

ATHLETICS

Dec 10. **Indoor Open Meeting**, Cosford, nr Wolverhampton, W Midlands.

Dec 10. **International Cross-Country**, Crystal Palace, SE19.

BADMINTON

Dec 2, 3. **Hitachi Welsh Open**, National Sports Centre, Cardiff.

Dec 9-11. **English National Championships**, Coventry S & RC, W Midlands.

BASKETBALL

Dec 30-Jan 2. **Philips World Club Tournament**, Crystal Palace.

EQUESTRIANISM

Dec 15-19. **Olympia International Showjumping**, Olympia, W14.

FENCING

Dec 3, 4. **Toupie Lowther & Parker Trophy** (ladies’ foil), de Beaumont Centre, 83 Perham Rd, W14.

Dec 10, 11. **Ladies’ Foil Team Championships**, de Beaumont Centre.

Dec 17, 18. **Men’s Foil Team Championships**, de Beaumont Centre.

FOOTBALL

Dec 7. **Oxford v Cambridge**, Wembley Stadium, Middx.

□ For once the student devotees of the round ball game might find themselves with more press coverage than their rugby union colleagues—who meet at Twickenham the day before, & traditionally draw much more in the way of crowds & critics—for this is the centenary soccer match between the old rivals. When it was first played it represented a trial match for the full England soccer team—though those university blues who are playing today, many would say, cannot possibly perform any worse than recent English professional teams on the hallowed old north London paddock.

London home matches:

Arsenal v West Bromwich Albion, Dec 3; v Watford, Dec 17; v Birmingham City, Dec 27; v Southampton, Dec 31.

Brentford v Wimbledon, Dec 25; v Newport County, Dec 31.

Charlton Athletic v Middlesbrough, Dec 3; v Leeds United, Dec 16; v Crystal Palace, Dec 27; v Huddersfield Town, Dec 31.

Chelsea v Manchester City, Dec 3; v Swansea City, Dec 6; v Grimsby Town, Dec 17; v Portsmouth, Dec 27; v Brighton & Hove Albion, Dec 31.

Crystal Palace v Carlisle United, Dec 11; v Brighton & Hove Albion, Dec 26; v Shrewsbury Town, Dec 31.

Fulham v Charlton Athletic, Dec 10; v Derby County, Dec 26.

Millwall v Orient, Dec 26; v Bristol Rovers, Dec 30.

Orient v Preston North End, Dec 3; v Plymouth Argyle, Dec 17; v AFC Bournemouth, Dec 27.

Queen’s Park Rangers v Notts County, Dec 3; v

Everton, Dec 17.

Tottenham Hotspur v Southampton, Dec 10; v Arsenal, Dec 26.

Watford v Nottingham Forest, Dec 10; v Aston Villa, Dec 26; v Birmingham City, Dec 31.

West Ham United v Arsenal, Dec 10; v Southampton, Dec 26; v Tottenham Hotspur, Dec 31.

Wimbledon v Lincoln City, Dec 3; v Burnley, Dec 17; v Millwall, Dec 27.

GYMNASTICS

Dec 10, 11. **Bottlers of Coca-Cola International**, Wembley Arena, Middx.

HORSE RACING

Dec 3. **Mecca Bookmakers’ Handicap Hurdle**, Sandown Park.

Dec 10. **Kennedy Construction Gold Cup**, Cheltenham.

Dec 17. **SGB Handicap Chase**, Ascot.

Dec 26. **King George VI Chase**, Kempton Park.

□ Just about racing’s most convivial day of the year when a socially seedy old sport puts on a smile for once. The big race itself is invariably a genuine minor classic; there always seems to be a cold & frosty sparkle in the air—which might be something to do with the abundance of champagne—and nobody seems to begrudge losing the last of his Christmas spending money. An unmissable cockney day out—and as George Orwell said, as we fast approach his ominous year: “For the poor, gambling is the cheapest of luxuries.”

Dec 27. **Coral Welsh National**, Chepstow.

RUGBY

Dec 6. **Oxford v Cambridge**, Twickenham, Middx.

SNOOKER

Dec 13-19. **Hofmeister World Doubles Championships**, Crystal Palace.

SQUASH

Nov 26-Dec 6. **World Open Championship**, Munich, W Germany.

Dec 9-15. **British Closed Championships**, Abbeydale Park, Sheffield, S Yorks.

Dec 16-19. **All Weather Middlesex Open**, Herga SRC, Harrow, Middx.

SWIMMING

Dec 2-4. **National Im Diving Championships**, Cheltenham, Glos.

Dec 2. **Arena Sprint final**, Coventry, W Midlands.

Dec 3. **Club Championships of Great Britain**, Coventry.

Dec 10, 11. **Chevron Scottish Short Course Swimming Championships**, Bon-Accord Baths, Aberdeen.

Wimbledon 1984

Applications for tickets for the Lawn Tennis Championships (June 25-July 8) should be made on forms obtainable from the All-England Lawn Tennis Club, Church Rd, SW19 before Dec 31, enclosing a stamped addressed envelope.

For the man who has everything

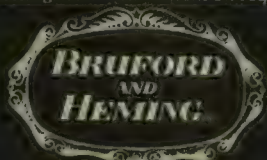
Subject to
availability



A unique drip collar which consists of a lipped circle of hallmarked silver in which is a removable washable felt. It prevents the drip staining your tablecloth.

Price includes postage, packing and insurance anywhere.

Our brochures including other interesting items will be sent on request



Silversmiths & Jewellers

28 CONDUIT ST. LONDON W1R 9TA
01-629 4289 01-499 7644

ART

EDWARD LUCIE-SMITH



The Swaine Family of Fencroft, Isle of Ely, Cambridgeshire: 1749 portrait by Devis.

THROUGHOUT DECEMBER the National Portrait Gallery is showing an exhibition of paintings by Arthur Devis, the master of the English 18th-century conversation piece and one of the most endearing minor masters of the period. His doll-like figures are rather rudimentary if one considers them simply as portraits, but the pictures taken as a whole do give a remarkable panorama of life among the more prosperous classes in 18th-century England.

□ There is a strong emphasis on design this month. Until January 15 the Barbican Centre is playing host to an exhibition entitled *Young Blood*, a selection of work by young designers from 60 colleges of art and design in this country, with 200 case studies of commercially successful designs. Some of these case studies are devoted to the work of established British designers; others to ideas from the new generation. Meanwhile on December 14 the Boilerhouse opens a show of work by the American artist and inventor Philip Garner, author of *The Better Living Catalogue*. This promises to be a zany commentary on the follies of modern consumerism (see p108 for details).

□ The ever-expanding Waddington galleries are opening a new space at 10-12 Cork Street. The inaugural show is of work by Julian Schnabel.

□ The wide choice of current major shows for the keen exhibition-goer includes Venetian 16th-century art at the Royal Academy (see pp53-55), Raoul Dufy's paintings and David Hockney's photographs at the Hayward Gallery, and John Piper and Reg Butler at the Tate.

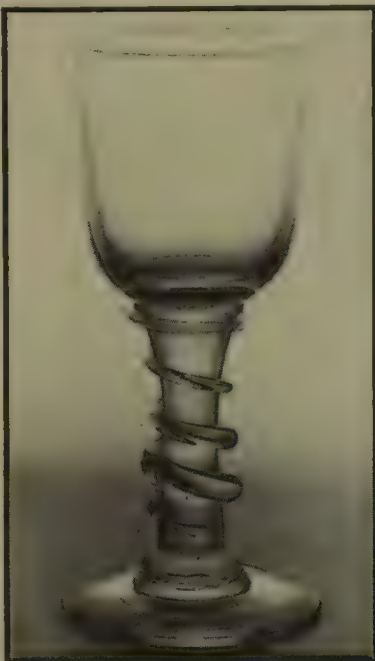
GALLERY GUIDE

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. Closed Dec 23-27, Jan 2. *Young Blood*. Clothes, jewelry, vehicles, machinery, television commercials & other items designed by students at art colleges. Nov 23-Jan 15. £3. OAPs, disabled, unemployed & everybody after 4pm Tues-Fri £2; accompanied children under 12 (2 per adult) free. On the Sculpture Court, Mon-Sat 10am-dusk, Sun noon-dusk: *Ciniglia*, a retrospective of work by a living Italian sculptor. Until Dec 11.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat 10am-6pm, Sun noon-6pm. Closed Dec 23-26, Jan 1. *Raoul Dufy 1877-1953*. Retrospective of this French artist who often visited England in search of subject matter. Sponsored by Cognac Courvoisier. *Hockney's Photographs*. Originally made purely for information—material designed to be turned into paintings—these photographs have now acquired independent stature in Hockney's oeuvre. Both until Feb 5. £2, OAPs, students, children & everybody Mon-Wed 6-8pm, £1.



Goblet by Alice Dovell: *Young Blood* exhibition of new designers at the Barbican.

MARLBOROUGH FINE ART

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. Closed Dec 24-27, Dec 31, Jan 1. *Romantic Places*. Watercolours & oils by John Piper executed from 1981 to 1983. Nov 25-Jan 14.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. Closed Dec 23-26, Jan 1. *Acquisition in Focus: Altdorfer's Christ Taking Leave of His Mother*. One of the most important German paintings in England—acquired from the Luton Hoo Collection in 1980. Until Jan 8.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Closed Dec 23-26, Jan 1. *William Dobson 1611-46: The Royalists at War*. Dobson's work took on a particularly tragic tone as it was his task to paint the leading figures on the Royalist side during the Civil War. Although less elegant than Van Dyck's English period portraits, his paintings are more solid & masculine. Until Jan 8. £1, OAPs, students & unemployed 50p, children free. *Polite Society: Arthur Devis 1712-1787* (see introduction). Nov 25-Jan 8.

NEW GRAFTON GALLERY

49 Church Rd, SW13 (748 8850). Tues-Sat 10am-5.30pm. Closed Dec 24-Jan 4. *Smaller paintings for Christmas & the New Year*. Dec 7-Jan 14.

NEW SOUTH WALES HOUSE

66 Strand, WC2 (839 6651). Mon-Fri 9am-4pm. Closed Dec 26, 27. *Tenth Anniversary Exhibition Sydney Opera House*. Includes Christo's sketches for his project to wrap the Opera House, Sidney Nolan's designs for *Il trovatore*, & a wall hanging by Polly Hope. Until Dec 30.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. Closed Dec 23-25, Jan 1. Open Mon Dec 26, Jan 2. *Kings & Queens*. Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until Sept. £1, OAPs, students & children 40p.

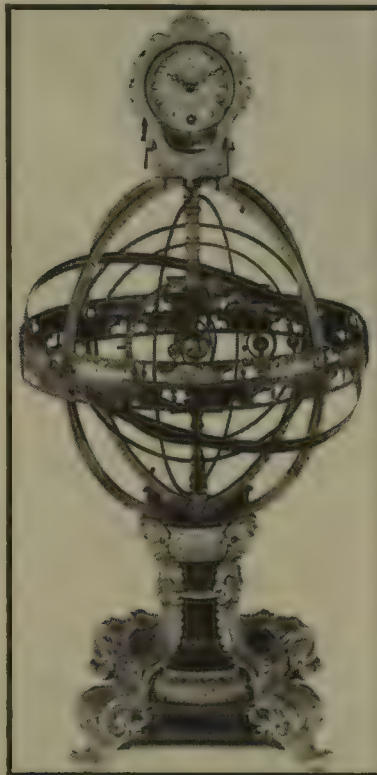
ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. Closed Dec 23-25. *The Genius of Venice 1500-1600*. A superb survey of 16th-century Venetian painting with works by Titian, Giorgione, Palma Vecchio & Sebastiano del Piombo. Nov 25-Mar 11. £3.50, OAPs, students, unemployed, disabled, children & everybody up to 1.45pm on Sunday £2.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-dusk. Closed Dec 23-26, Jan 1. *Gillian Ayres*. Well known in the British art world, & often much admired by colleagues, this middle-generation British abstractionist still has to make a major

breakthrough. Perhaps this show in a particularly congenial setting will do it. Nov 26-Jan 8. **SOTHEBY'S**



1741 armillary sphere from Dorney Court: *Treasured Possessions* at Sotheby's.

34/35 New Bond St, W1 (493 8080). Mon-Sat 10am-5.30pm, Sun & Dec 27 2-5.30pm. Closed Dec 24-26, Jan 1. *Treasured Possessions*. Furniture, paintings, books, porcelain & other works of art from privately owned houses. All the houses represented are open to the public & it is hoped that the exhibition will tempt more people to visit them. Dec 21-Jan 20.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. Closed Dec 23-26, Jan 1. *John Piper*. Paintings, drawings, photographs, stage designs, fabrics, ceramics, stained glass & graphic work. Nov 30-Jan 22. £1.50, OAPs, students & unemployed 75p, accompanied children under 12 free.

Reg Butler (1913-81): Memorial Exhibition. Nov 16-Jan 15.

WADDINGTON'S

10-12 Cork St, W1 (439 1866). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 10am-1pm. *Julian Schnabel*, paintings; plus works by other gallery artists. Nov 29-Dec 23.

Out of town

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. Closed Dec 24-27, Jan 1-3. *Leonard McComb*, drawings, paintings & sculpture 1960-1983. *Master Pieces: furniture from paintings*. Craftsmen have re-created pieces of furniture seen in paintings by Matisse, Hieronymus Bosch, Fra Angelico & others. Nov 27-Jan 15.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. *Christmas Collection* (see p110). Until Dec 24.

CRAFTS COUNCIL

12 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. *Paper as Image*, an Arts Council touring exhibition showing the revival of paper-making. Until Dec 24.

DANKLEIN

11/12 Halkin Arcade, Motcomb St, SW1 (245 9868). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. *Barum Ware*. Work from the Brannam Pottery 1880-1980 including open-mouthed fish jugs, grotesques & domestic ware. Dec 6-23.

Out of town

OXFORD GALLERY

23 High St, Oxford (0865 242731). Mon-Sat 10am-5pm. Closed Dec 25-27. *Alison Britton*, ceramics; *Bryan Illsley*, paintings of pots; *Michael Rothenstein*, prints; *Diana Hobson*, pâte de verre. Nov 28-Dec 28.

PHOTOGRAPHY

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. Closed Dec 24-27, Jan 2. *The View From Above 1858-1983*. A compendium of aerial views including photographs taken by Nadar from balloons, images obtained by remote sensing from outer space, photographs by constructivists such as Rodchenko & Moholy-Nagy, recent works by Ken Baird, George Gerster & Hiroshi Hamaya. Dec 8-Jan 28. 50p, students 30p, OAPs & unemployed free.

CHOOSE
YOUR
SAVING ...

with ENO's Spring 1984
Subscription Season

Up to 3 operas FREE ...
7 different schemes ...

Postal booking open - tel: 01-836 2699 for
FREE SUBSCRIPTION LEAFLET

Spring 1984 productions

La Traviata Verdi

The Turn of the Screw
Britten

**The Mastersingers of
Nuremberg** Wagner

Patience
Gilbert and Sullivan

**The Barber of
Seville** Rossini

Gloriana Britten

War and Peace
Prokofiev

Der Rosenkavalier
Richard Strauss

**The Sicilian
Vespers** Verdi

The Magic Flute
Mozart

New Production
ENO is funded
by the Arts Council of
Great Britain
and the OGC

John Player
Special
Sponsorship

War and Peace

GET YOUR BOOK PUBLISHED BY A
BRITISH
PUBLISHER WITH COUNTRYWIDE
DISTRIBUTION FACILITIES

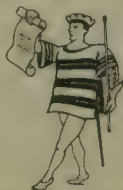
Details from **NEW HORIZON Dept. ILN**
25 Station Road, Bognor Regis,
West Sussex.

TRACING YOUR FAMILY HISTORY?

If you need professional help, turn
to the team of genealogists with
most experience world-wide.

For efficiency and economy in
HERALDRY AND FAMILY
HISTORY send all known details
for FREE
estimate, to:

**ACHIEVEMENTS
OF NORTHGATE
Canterbury
CT1 1BAJ**
or tel. Dr. Swinfield
(0227) 62618



"The Times" newspaper (1841-1975)
Whatever the occasion ... Xmas, birthday,
anniversary, Mother's Day, etc ... give
someone a memory that will last a lifetime. An
original, complete, excellently preserved issue
of *The Times* newspaper. Any date you choose
from 1841 to 1975. £15. Yesterdays News (ILN),
43 Dundonald Road, Colwyn Bay LL29 7RE.
Phone 0492 31195; for rapid postal delivery.

PURPOSE BUILT EXECUTIVE DESKS



By
B J HARRISON
Cabinet-maker



For Viewing and Design Consultation
ring (0908) 617159

20 Lower Weald, Calverton, Milton Keynes
MK19 6EQ

BRIEFING

MUSEUMS

KENNETH HUDSON



Detail from a German pop-up theatre book of 1885: at Bethnal Green from December 1.

TO CELEBRATE the season Bethnal Green Museum of Childhood has an exhibition of Prince Albert's and Other Christmas Trees. They have reconstructed five decorated trees beginning with the first recorded Christmas tree set up in Strasbourg in 1605 and progressing to Albert's tree at Windsor in 1848, Charles Dickens's tree in 1850, a tree described by George Scharf in 1854 and a tree with ornaments typical of the 1880s.

At the Victoria and Albert there is an exhibition to introduce visitors to the work of the Victorian illustrator, Richard Doyle, who specialized in pictures of fairyland but also made some sharp comments on the 19th-century social scene.

MUSEUM GUIDE

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. Closed Dec 23-26, Jan 1. The museum's *Spirit of Christmas* exhibition returns for a third year on Dec 1 & continues until Jan 8. There are displays on the themes of Father Christmas, the Wise Men, winter weather, Christmas music & Christmas food. In addition there are re-creations of five historical Christmas trees (see introduction). A new permanent attraction at the museum is *Albert & the Lion*, a toy made by Michael Howard to illustrate Marriot Edgar's famous verses. Visitors can put 10p in the slot & watch the Lion crunching Albert.

BOILERHOUSE PROJECT

V & A, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2-5.30pm. Closed Dec 23-26, Jan 1. *Better Living*. An exhibition of the nearly credible work of the American film-maker & inventor, Philip Garner, author of *The Better Living Catalogue*. Inventions include "a shower in a can" & "book-end toasters". Garner himself will be at the Boilerhouse throughout the period of the exhibition (see p107). Dec 15-Jan 5.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26, Jan 1. *Islamic Art & Design, 1500-1700*. A cross-section of the decorative arts of Ottoman Turkey, Safavid Persia & Mughal India. Until Feb 19. *Drawings by Raphael*. Items from the Royal Library, Chatsworth & other notable English collections to celebrate the 500th anniversary of Raphael's birth. Until Jan 15. *The Japanese Print Since 1900: Old Dreams & New Visions*. Until Jan 15.

British Library exhibitions: Mirror of the World, 16th- to 19th-century maps, atlases & globes. Until Dec 31. *The English Provincial Printer, 1700-1800*. An exhibition to illustrate the 18th-century revival of printing outside London. Until Jan 29.

CHURCH FARM HOUSE MUSEUM

Greyhound Hill, Hendon, NW4 (203 0130). Mon, Wed-Sat 10am-1pm, 2-5.30pm, Tues 10am-1pm, Sun 2-5.30pm. *Vanity Fair, 1869-1914*. Paintings, caricatures, proofs & prints to show the range, achievements & eccentricities of this celebrated Victorian publication. Until Dec 18.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. *The 25th Anniversary of Voluntary Service Overseas*. An exhibition to tell the world about the type of work undertaken by young British volunteers in countries desperately in need of their help. Until Dec 23.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Dec 24-26, Jan 1. *Bomber*. Photographs illustrating the role of bomber aircraft in 20th-century warfare. Until April. *Animals in Warfare*. The military use of birds & animals from classical times onwards. Until Feb 25. £1, OAPs, students, children 60p.

Sailors. Drawings & paintings of life at sea during the Second World War. Until Jan 8.

LONDON TOY & MODEL MUSEUM

23 Craven Hill, W2 (262 7905). Tues-Sat 10am-5pm, Sun 11am-5pm. Closed Dec 25, 26, Jan 1. *All Creatures Great & Small: a Celebration of the Toy Animal*. 1,000 assorted toy animals, dating from 1890 to 1930, including German mechanical soldier bears, a Noah's Ark & Stanley Baldwin's suede toy pig. Until March 31. £1.50, OAPs & children 50p under 5s free.

LONDON TRANSPORT MUSEUM

Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. Closed Dec 25, 26. From Dec 14 the Museum has a poster exhibition, particularly relating to zoo advertising. From Dec 27-Jan 2 there is a display of Meccano.

MUSEUM OF MANKIND

Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-5pm. Closed Dec 23-26, Jan 1. The museum has no permanent display but has long-running exhibitions including: *Asante—Kingdom of Gold, Vasa—Inside an Indian Village, The Bemba of Zambia, Micronesia, Hawaii &*, from early December until the end of the month. *Himalayan Rainbow*, a glance at the textiles of Nepal (check for exact dates).

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Fri 10am-5pm, Sat 10am-6pm, Sun 2-5.30pm. Closed Dec 23-27, Jan 1, 3. *On Many Waters*. Maritime watercolours painted between 1650 & 1950. *Mariners' Photographs*. Winning entries in a photographic competition organized for seafarers by the Marine Society & the Museum. Both until Dec 31. Visitors to the Museum this month can amuse themselves with the Albert-hunt for 12 objects connected with the Prince Consort, scattered throughout the exhibition rooms & identified by special labels.

ROYAL COLLEGE OF ART

Kensington Gore, SW7 (584 5020). Mon, Tues, Thurs-Sun 10am-6.30pm, Wed 10am-8pm. Closed Dec 24, 25. *Albert: His Life & Work*. This large exhibition presents the facts & flavour of the Prince Consort's childhood in Coburg, his courtship of & marriage to Queen Victoria & his role as her secretary, as well as his keen interest in the arts & sciences. Until Jan 22. £3, OAPs, students & children £1.50.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. Closed Dec 23-26, Jan 1. *David Cox*. Oil paintings & watercolours by this Romantic landscape artist. Until Jan 8. *Islamic Bookbinding*. Almost 200 bookbindings ranging from early Egyptian loose covers to sophisticated Persian bindings. Also a section on technique. Dec 14-Mar 4. *Richard Doyle: 1824-1883* (see introduction). Nov 30-Feb 26. *Marketa Luskacova: Pilgrims*. Photographs of the pilgrimages made through Eastern Slovakia & of his family & life in upland villages. Dec 6-Feb 26.

OPERA

MARGARET DAVIES

WELSH NATIONAL OPERA's repertory for their London season at the Dominion Theatre includes the recently unveiled first part of their *Ring* cycle and their modern dress production of *Carmen*, with the American mezzo Jennifer Jones singing the title role. With WNO bringing *From the House of the Dead* and ENO reviving *The Adventures of Mr Brouček*, Londoners have a choice of two of Janáček's less frequently performed operas this month.

Valerie Masterson extends her repertory of French operatic heroines when she sings the title role in Gounod's *Mireille* with English National Opera in an all-French production conducted by Serge Baudo, produced by Antoine Bourseiller and designed by Bernard Daydé. Plácido Domingo demonstrates his versatility when he makes his London conducting debut in the Royal Opera's revival of *Die Fledermaus*.

Maria Callas would have been 60 years old this month. On December 11 opera houses in London, Paris, Milan and Chicago join forces in an international television gala on behalf of the Maria Callas Foundation, whose purpose is to establish scholarships to help young singers. Artists taking part include Kiri te Kanawa, Jessye Norman, Plácido Domingo and Alfredo Kraus. Rare excerpts of film showing Callas in performance will also be incorporated in the programme.



John Mitchinson: sings in London in the WNO production of *From the House of the Dead*.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Mireille, conductor Baudo, with Valerie Masterson as Mireille, Adrian Martin as Vincent, Malcolm Donnelly as Ourrias, Ann Howard as Taven. Dec 1, 3, 6, 9, 14, 16, 22, 30.

The Tales of Hoffmann, conductor Schönwandt, with John Treleaven as Hoffmann, Marilyn Hill Smith as Olympia/Stella, Lois McDonall as Giulietta, Patricia O'Neill as Antonia. Dec 2.

The Rape of Lucretia, conductor Bedford, with Jean Rigby as Lucretia, Russell Smythe as Tarquinius, Richard Van Allan as Collatinus. Dec 7, 10.

Madam Butterfly, conductor Delogu, with Eiddwen Harthy as Butterfly, Rowland Sidwell as Pinkerton, Neil Howlett as Sharpless, Anne-Marie Owens as Suzuki. Dec 8, 15, 17, 21.

The Adventures of Mr Brouček, conductor Mackerras, with Gregory Dempsey as Mr Brouček, Patricia O'Neill as Malinka, Geoffrey Chard as Mr Wurfl, Alan Woodrow as Mazal. Dec 23, 29, 31.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911).

Esclarmonde, conductor Bonyngne, with Joan Sutherland as Esclarmonde, Gwynne Howell/Matthew Best (Dec 16) as L'Emperor, Diana Montague as Parséis, Ryland Davies as Enéas, Ernesto Veronelli as Roland. Dec 2, 6, 10, 13, 16.

Die Fledermaus, conductor Domingo, with Kiri te Kanawa as Rosalinda, Hildegard Heichele as Adele, Hermann Prey as Gabriel, Benjamin Luxon as Falke, Doris Soffel as Orlofsky. Dec 19, 23, 26 (matinée), 31.

WELSH NATIONAL OPERA

Dominion Theatre, Tottenham Ct Rd (580 9562), cc 323 1576).

From the House of the Dead, *Carmen*, Peter Grimes, *The Rhinegold*. Dec 6-10.

Out of town OPERA NORTH

Grand Theatre, Leeds (0532 459351, cc).

Il trovatore, Eugene Onegin. Dec 21-30.

SCOTTISH OPERA

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000).

Hansel & Gretel. Dec 6, 8, 10.

WELSH NATIONAL OPERA

Empire Theatre, Liverpool (051-709 1555, cc 051-709 8070).

Carmen, Peter Grimes, *The Rhinegold*, *The Bartered Bride*. Nov 29-Dec 2.

It has been a month of exploration.. ENO in the first of their productions of rare works by major composers gave us Wagner's *Rienzi*, the lengthy, ponderous piece that preceded *The Flying Dutchman* & which proved well worth the airing. Its theme of the rise & fall of a political leader was updated in Nicholas Hytner's production from 14th-century Rome to the Italy of the 1930s, with the help of film sequences showing political rallies & battle scenes, & a children's gymnastic display to replace the ballet. This last was drastically cut, as was the whole score to reduce it to digestible length, thus allowing the conductor, Heribert Esser, to overcome its major weakness & exploit its strength. Although Wagner's characterization was as yet immature, Kenneth Woollam as *Rienzi* conveyed the complex nature of the plebeian leader. His sister Irene was well sung by Kathryn Harries, & Felicity Palmer projected Adriano's divided loyalties. The chorus sang strongly in their position above David Fielding's steel & black marble set.

The Buxton Festival this year came up with two operas based on tales from the *Decameron* which were later shown at Sadler's Wells. Vivaldi's *Griselda* tells of a faithful wife tested beyond endurance by her odious husband, & although distasteful as a subject it gives rise to a series of florid arias which were sung with polish by Tamara Takács, Paula Scaler, Phyllis Cannan & Robin Martin-Oliver in the original Italian, while the recitative was effectively translated into English by the producer Malcolm Fraser. Less apt was his decision to weigh the piece down with so-called comic intermezzi, an 18th-century practice which did not come off. Gounod's *La Colombe* is an even slighter work which was almost completely scuttled by a punk setting, & a production at odds with its cynical humour, in spite of the best efforts of Alan Opie & Linda Ormiston.

BALLET

URSULA ROBERTSHAW



Twyla Tharp Dance: repertory includes the new *Nine Sinatra Songs*.

A MONTH OF EXCITEMENT for ballet-lovers. At the Royal Opera House on December 7 there are two premières: of Bintley's second work for the Royal Ballet, so far untitled, and of Richard Alston's first work for the company, *Midsummer*. The Bintley ballet is abstract and danced to Britten's Young Apollo Suite in designs by Terry Bartlett. The Alston is set to Michael Tippett's *Fantasia concertante* on a theme of Corelli and has designs by John Hubbard. The two novelties are accompanied by MacMillan's *Requiem*—an attractive triple bill indeed.

In the middle of the month, on December 14, Twyla Tharp arrives for a season at Sadler's Wells. She brings three programmes, to include two world premières, one of which is a full-length work—or near full-length as there is currently talk of dancing another "shortie" with it. Tharp is the inventor of the shrug-and-shuffle school of modern dance; but her apparently casual movement is founded on tight discipline and considerable virtuosity. Her last visit here was in the summer of 1981.

The Christmas programmes flood in at the end of the month. There are two *Cinderellas*, Ashton's at Covent Garden, and Ben Stevenson's, given by London Festival Ballet at Festival Hall after Christmas—it is preceded there by their evergreen production of *The Nutcracker*. Janet Smith & Dancers perform her new, and first full-length, ballet at The Place from Dec 6-17. This is based on A. A. Milne's poems and stories for children and is called *Enchanted Places*. Music is by Christopher Benstead.

LONDON CONTEMPORARY DANCE

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20 cc).

Third programme of their season includes first LCDT performance of *Carnival*, new work by Siobhan Davies danced to Saint-Saëns. Dec 6-10.

LONDON FESTIVAL BALLET

Festival Hall, South Bank, SE1 (928 3191, cc 928 6544).

The Nutcracker. Dec 27-Jan 7.

Cinderella. Jan 9-18.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

Swan Lake, the Petipa/Ivanov classic, with additional choreography by Ashton & Nureyev, in Leslie Hurry's designs. Dec 1, 9, 14, 20.

The Tempest, Nureyev's version in Georgiadis's designs & danced to Tchaikovsky; *Monotones*. Ashton proves that abstract dance can be enthralling—to Satie music; *Voices of Spring*, a fizzer of a show-piece *pas de deux* from Ashton; *Façade*. Ashton's jokes still work in this charming period piece. Dec 3.

Apollo, Balanchine & Stravinsky combine to make a modern classic; *Varii Capricci*, Ashton's latest, very funny work; *Raymonda Act III*, Nureyev's re-staging of a Petipa classic. Dec 5, 15, 21.

New work by Bintley; Alston's *Midsummer*; *Requiem*, MacMillan's superb setting of Fauré's sublime work in which he commemorates Cranko. See introduction. Dec 7, 8, 12, 17, 30.

Cinderella, Ashton's version, to Prokofiev's music.

contains the famous Broom Dance, the Four Seasons Fairies & two superb Dame parts, the Ugly Sisters, originally danced by Ashton and Helpmann. Dec 22, 23 (1.30pm), 26, 27 (2.30 & 7.30pm), 29.

SADLER'S WELLS ROYAL BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20 cc).

Coppélia, Dec 29-31.

St Anthony Variations, Giselle. Jan 2-5

The Taming of the Shrew. Jan 6, 7.

Choros, *La boutique fantasque*, *Elite Syncopations*. Jan 9-12.

Paquita, *Prodigal Son*, *Pineapple Poll*. Jan 13, 14.

WAYNE SLEEP WITH A DASH OF CHRISTMAS

Dominion, Tottenham Court Rd, W1 (580 9562).

A largely new programme. Dec 19-Jan 28.

JANET SMITH & DANCERS

The Place, 17 Dukes Rd, WC1 (387 0031).

London première of full-length ballet *Enchanted Places*. See introduction. Dec 6-17.

TWYLA THARP DANCE

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20 cc).

Three programmes. See introduction. Dec 14-22.

Out of town

SADLER'S WELLS ROYAL BALLET

Hippodrome, Birmingham (021-622 7486, cc).

La fille mal gardée, *Paquita*/new Corder ballet/*La boutique fantasque*, *Giselle*/new Bintley ballet.

Dec 5-10.

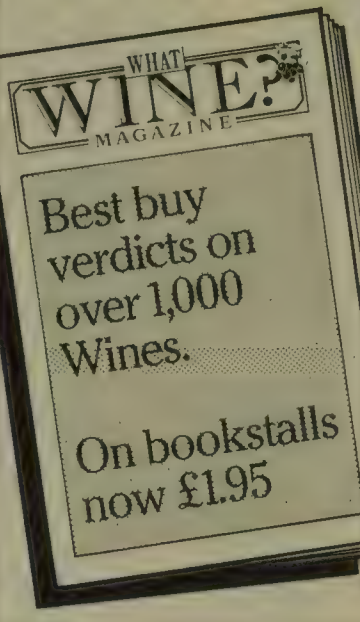
THE STYLE
IS VINTAGE
BUT NOT THE
PRICE



Also Old
Coronation
Ruby and
finest Old
Tawnies.

Imported by Rutterford, Osborne & Paken Ltd, London

KNOW YOUR WINE



Elegance

and Tranquility

by **Crusader**
Traditional cedarwood Conservatories,
ready to erect without a major
building operation.

Crusader Conservatories Ltd.
DEPT LN12
Neville Road, Penrith, Cumbria LA1 2RA
Conservatories, Tents, Gazebos, 75 M 2RA

TO DEPT LN12
Please send information on your range of Conservatories
Name
Address

RALPH ELLERKER LIMITED
Walmgate, York. Tel: (0904) 54417



Self-catering par excellence
Perfect for Christmas & New Year weeks
& winter breaks. Superb centrally heated
apartments & cottages for 2-9 in historic

Salkeld Hall
Little Salkeld · Penrith · Cumbria
Children welcome
For brochure Tel. 0768 81 618

ANCESTRAL RESEARCH SERVICE

through expert investigation of
genealogical documents will trace, prepare
and present your family history.

Write for our free brochure.
8 Meyrick Road, Stafford ST17 4DG.
England. 0785-41253

RALPH ELLERKER LIMITED
ESTD 1795

Brogue shoes
for town & country,
storm-wetted double
leather soles, leather
inner soles & linings,
uppers made from
'Weather Leather',
tanned-in protection.
£46.48 plus P. & P.

'Barbour' traditional 'Gamefair' jacket,
tailored in waxproofed, thornproof
Egyptian cotton. £53.79 plus P. & P.

RALPH ELLERKER LIMITED
Walmgate, York. Tel: (0904) 54417

BRIEFING

SHOPS

MIRANDA MADGE



For jaded Christmas shoppers who have gazed at uniform products on the shelves of shop after shop it is a good tonic to search for some handmade presents.

The **British Crafts Centre** at 43 Earlham St, WC2 (836 6993) does an excellent job promoting craftsmen by holding exhibitions throughout the year. For Christmas they are showing a catholic selection of pieces, some quite cheap, which you can buy and take away with you.

Look out for Daphne Carnegie's majolica painted softly with peaches or dandelions—a storage jar costs £24.15, a huge platter £50. Also for David Garland's tea services with their smudgy deep blue glaze. More idiosyncratic ceramics come from Angus Suttie who makes jaunty, multicoloured cups, saucers and spoons. There are baskets woven by David Drew (a round fruit basket about 8 inches tall is £11.40, a lunch hamper with latch, £53.15); little wooden bowls hollowed out by Jim Partridge to reveal the most dramatic aspect of the grain; and Mary Restieaux's wide ikat bookmarks with their brilliant zigzags of colour (£19, or £24 for a longer one).

Less expensive items include Dave Regester's wooden salt and sugar scoops (£2.30 and £2.90 respectively), Ron Fuller's hinged Kissing Couples (£3) and Monique Goetzee's painted silk shoulder bags (£10).

For classic handmade woolies go to the **Hand Knit Company**, 44 Belsize Lane, NW3 (435 0025). Debby Robinson has designed a collection for the winter in chalky greens, pinks, yellows and a useful mushroom colour, often basing her ideas on old patterns. Included are delicately bobbly cardigans with glass buttons, 3-ply knitted blouses with pleats from the shoulder, and a long-line sweater with a collared V-neck (similar to a sailor's suit). Prices for these range from about £40 to £60.

Also available are Fair Isles—a slipover is about £40, a long-sleeved version about £60—and chunky blazers, some double-breasted, which in conformity with the current fashion come in rugged grey and black wool (£59.50). Men are catered for, too—there are thick ribbed sweaters for £59.50.

The Company will knit any of their styles to a colour and size of your specification and have a library of wool swatches to choose from. The order fee is only £5 or £10 though they have to charge much more if you want them to create a new style from scratch. The order service gets rather overburdened during December so you may have to wait until after Christmas for a commissioned sweater.

Coleridge have been selling contemporary glass in Highgate for some years and have just opened a shop at 192 Piccadilly, W1. Here there are pieces of glass on sale by the foremost makers, some of which are

expensive one-off studio creations. Also stocked are jugs, scent bottles, wine glasses and bowls made by hand but in batches of similar colour and shape, and these make handsome but affordable presents.

To give some examples: an iridescent goblet by Dillon Clarke of the Midsummer Glassmakers costs between £11.50 and £15.95; a clear jug with amethyst-coloured handle by Pauline Solven of Cowdy Glass is £27.50; and a cylinder vase of light green and white swirling glass by William Walker is £23.50.

If you can be more extravagant look for the work of Sidley Langley and Peter Layton of Rotherhithe, Liz Lowe's paste, sand-blasted bowls and Fleur Tookey's jewel-like scent bottles.

COUNTER SPY

□ For a sentimental Christmas card pre-dating the First World War go to **M. & R. Glendale**, Antiquarian Booksellers, now at 9A New Cavendish St, W1 (487 5348). The cards cost from about £7 to £50 but are often impressively sophisticated with three-dimensional effects, mica panels, glitter and verses. The bookshop is rich hunting ground for children's books with illustrations by artists like Rackham, Heath Robinson, Dulac and Walter Crane; books on household management and the gentle arts; handbooks on marriage, manners and morality; and first editions.

□ **Fogal** opened a shop at 36 New Bond St, W1 (493 0900) this autumn bringing to London from Switzerland a great array of legwear. For winter they have tights in merino wool in 56 beautifully muted colours (£23.50 a pair) or, even more luxurious, in cashmere. Here you can find sheer tights with a herringbone pattern (£8.50), or with vertical stripes (£6.50), and for those with a sense of daring, bicoloured tights with, for example, one leg red and the other black. Seductive stockings come with garter tops so that you do not need to wear suspenders (from about £7), and there are body-stockings in cotton and nylon mixture for £13.50 or in lace for £42.

□ The best new game of this or many past seasons is **Mandala**. At once extremely simple and diabolically complicated, so that it may be enjoyed by children and adults, it superficially resembles ludo inasmuch as the object is to get pieces home. But here the board, as well as the piece, moves in a series of concentric rings, and there are colour barriers to be moved out of the way according to what numbers you throw on the dice. You can indulge your spite by sending your opponents' pieces back to base—and they will do the same to you. The game is visually attractive as well and costs £9.95 from department stores and stationers.

BRIEFING

HOTELS

HILARY RUBINSTEIN



In the winter and spring many enterprising hotels fill their beds by offering a wide variety of courses for guests with special interests. Not surprisingly they often centre on food and drink, but others in this selection are for guests with sporting, musical, theatrical and ornithological tastes.

John Tovey's books and television appearances have made him well known to people who enjoy cooking. At the **Miller Howe**, spectacularly perched above Windermere, he offers cookery courses in spring and autumn. They start at about teatime on Sunday and end after a light lunch the following Thursday. They cover starters, main courses and sweets and are mainly demonstrations by Mr Tovey with everyone sitting round tables in the main kitchen, but all participants make savoury and farmhouse pastries themselves on the Monday.

Mr Tovey tells us the courses are friendly and informal, but also highly educational. After dinner each evening he joins the class for coffee in the lounge and goes through the meal dish by dish. Courses for 1984 start on March 25 and April 1, 8 and 15.

Another luxurious hotel, **The Lygon Arms** at Broadway in the Cotswolds, will hold a wine-tasting week from February 3 to 5, featuring the greatest wines of St Emilion. The course includes two champagne receptions, wine-tastings, and talks by David Peppercorn and Serena Sutcliffe.

You could recover from such indulgences by visiting the **Lodore Swiss Hotel**, a 72-bed-roomed establishment in 40 acres of grounds (which include the Lodore Falls) at Keswick in the Lake District, for a health and beauty break. Included are free daily use of the hotel's many facilities: sauna, solarium, exercise equipment, swimming pools, squash and tennis courts. The course deals with skin care, make-up, manicure and pedicure. Special menus include muesli and wholemeal toast for breakfast, and foods of a healthy and/or non-fattening variety. The Swiss-born proprietor, Tony England, offers packages of four or seven days between early June and mid July.

Yeoldon House in Devon offers a golfing holiday of three nights at the hotel with two days golf at the Royal North Devon Club at Westward Ho! The former championship course is a testing 18 holes and is the oldest in England, dating from 1854. "Not for the fainthearted," says Chris Fulford's leaflet, "but a true links in the old tradition." Alternatively the hotel can arrange golf at Saunton, where there are a couple of well-kept courses, for one of the two days. The 10-bed-roomed hotel is a Victorian gentleman's residence overlooking the River Torridge.

The **Arundell Arms**, a creeper-covered 19th-century former coaching inn, at the small village of Lifton in Devon is very much a fisherman's hotel. It enjoys 20 miles

of its own water on the Tamar and four tributaries, and has a hire shop for equipment. There is fishing for brown trout, salmon and sea trout. Individual tuition can be arranged and the hotel runs seven different courses including a four-day river-trout fishing course for beginners, advanced salmon casting and stillwater casting weekends and a fly-tying winter weekend course. They also offer five-day snipe shooting holidays, a bridge weekend and a bridge week. Buffet lunches are available in the bar and packed lunches are provided for people planning to spend the day away from the hotel.

Two hotels mentioned in last month's article about Christmas breaks also offer off-season holidays for people with special interests. The **Warpool Court Hotel** at St David's (0437 720300) has a four-day bird-watching holiday from February 13, a Welsh gastronomic weekend from February 24 to celebrate St David's Day, and a French gastronomic weekend starting on March 30. The **Castle Hotel** at Taunton (0823 72671) has musical weekends starting on January 20 and March 16 with the Chilingirian String Quartet and the Hagen String Quartet respectively, and a theatre weekend with Judi Dench, Michael Williams and other well-known actors, from February 18.

□ **Miller Howe**, Rayrigg Road, Windermere, Cumbria (096 62 2536). Four nights £250.

□ **The Lygon Arms**, Broadway, Worcs (0386 852255). Three nights £175.

□ **Lodore Swiss Hotel**, Keswick, Cumbria (0596 84285). Four nights £165, seven nights £270.

□ **Yeoldon House**, Durrant Lane, Northam, nr Bideford, Devon (023 72 4400). Three nights £72 until March, £90 April to May 24, £97 after May 24.

□ **The Arundell Arms**, Lifton, Devon (056 684 666). Prices of the courses range from £40 for weekend courses to £95 for the four-day beginners trout fly-fishing course with accommodation starting at about £20.50 per night for bed and breakfast, dinner £9.25 (going up to £10 in April).

The above rates are for one person sharing a double bedroom and include VAT and service except for Miller Howe which adds 12 per cent and the Arundell Arms which makes no service charge.

Hilary Rubinstein is editor of the *Good Hotel Guide*, which is published annually by the Consumers' Association/Hodder. The 1984 edition, price £7.95, came out last month. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Freepost, London W11 4BR.

CHRISTMAS IN THE COUNTRY AT THE

Frensham Pond Hotel



Spend a relaxing Christmas in the idyllic lake-side setting of this luxury country house hotel. Log fires, traditional English fayre and friendly welcoming service, all surrounded by the peace and tranquility of unspoilt woods and moors.

Prices from £40.00 per person, per night half board inclusive of V.A.T.

For reservations or brochure contact:

FRENESHAM POND HOTEL
Churt, Farnham, Surrey.
Telephone: (025 125) 3175.



PETER & JOYCE ALLCROFT

request the pleasure of your company at their 18th century former Coaching Inn, situated in a peaceful valley, 2 miles from Looe. Excellent cuisine, using locally grown vegetables, & locally made bread.

Licensed bar.

CORNISH MINI QUEST

commences

1st October until 14th December

£51.00 for any 3 nights

Bed, Breakfast & Evening Meal.

Write or telephone for a brochure.

**POLRAEN COUNTRY HOUSE
HOTEL**

**SANDPLACE, LOOE
CORNWALL PL13 1PJ**

Telephone: Looe 3956

Your comfort our speciality



**INDEPENDENT SMALL HOTELS
Farms, Inns and Restaurants.**

Most are attractive Country Houses in private grounds; others are central to historic towns like Bath and Rye. You can choose a peaceful Farm, a friendly Inn or the quiet comfort of a small Hotel. All offer exceptional value and in every case the proprietor will be your host. A FESTIVE-SEASON supplement is now included. For a full-colour

Brochure & Voucher please send £1

to P.L.A. Hawley Castle, Worcs, England.

Winter at Portsonachan

Winter at Portsonachan is crisp, clear air outside and crackling log fires inside. It's walking, fishing or skiing at Glencoe followed by a warming dram in our cosy bar and outstanding cooking, with seasonal game a speciality.

Winter at Portsonachan is relaxation. It's peace, quiet, good food, warmth and personal attention.

Ring or write now for details of our short winter breaks.

From 1st October to 31st March, two nights dinner, room and breakfast for just £39.

Ask also about our traditional New Year programme.



Portsonachan Hotel

Lochaweside, by Dalnally, Argyll PA33 1BL
Telephone: Kilchrenan (086 63) 224

The Port of Kings



BRIEFING

RESTAURANTS

ALEX FINER



The time has come to draw up the year's balance sheet of culinary failure and achievement. First, my wooden spoon awards of 1983: to Le Routier in Camden Lock for the biggest drop in standards with the advent of sullen service and tired food; to Avoirdupois, the self-proclaimed "friendliest place in town", for the most tasteless menu offering, *inter alia*, Naked Zombies, Nudeburgers and Pigeon and Venison Pie "for those either on the game or looking for a bit of game"; and, finally, a special out-of-town thumbs down to The Famous Punch Bowl Inn in Lanreath, Cornwall, where soup of the day turned out to be tinned mushroom and the "grilled" steak was served still cold from the freezer having been baked briefly in the oven "because it takes too long to heat up the grill".

Fortunately good memories far outnumber bad. I have written in previous columns in detail about my top restaurants of the year. Suffice it to say therefore that my best lunch award goes to **Bubb's**; **Odin's** gets my vote for the best dining room in town; and **The Terrace Restaurant** at The Dorchester justly earns the title of best extravagant celebration thanks to Anton Mosimann's magical powers of cuisine.

Recommended new restaurants at the cheaper end of the spectrum include **Camden Brasserie** for fans of charcoal-grilled meat and **Taste of India** for 1980s-style Indian. **The Red Fort** in Dean Street is the most recent venture by the co-operative which has helped to transform the Indian restaurant scene since opening **Last Days of the Raj** in Covent Garden and then **Lal Qila** in Tottenham Court Road. The co-operative now has 21 members and a total of 56 staff who maintain the successful formula of sizzling tandoori dishes and delicately spiced curries, with an extensive choice of cocktails, wine and beer. My winner of the ethnic spicy food category, however, is **Pancho & Leftys** in Camden High Street. Anyone nostalgic for the American-Mexican diner as it exists in the States will welcome this rare cultural novelty in London.

Another unusual addition to the capital's dining repertoire wins my boldest experiment of the year award. The London version of **Maxim's de Paris** is designed and furnished in the same distinctive Art Nouveau style as the 90-year-old original now owned by Pierre Cardin. Kennedy Brookes, a burgeoning British catering empire, has the major share of the new Maxim's near Leicester Square and has spared no expense. The simulated tortoiseshell and florid decorative moulding conjure up a bygone age of ostentation as do mirrored walls and murals in the dining room and the palm court orchestra and painted back-lit glass ceiling above the small dance floor.

The food is fancy, as are the prices. A starter of quails' eggs at £6.50 comes decorated with kiwi fruit and caviar. The *salade de pousses d'épinards aux foies blonds* (a foie gras mousse and duck livers) at £4.50 is prettily presented and dressed with walnut oil. Grouse, among the day's specialities, was served with all the trimmings—game chips, fried bread-crumbs, cranberry sauce, bread sauce and gravy. The lobster at £14.50 was steamed and had a commendably light creamy sauce. A minute selection of crunchy vegetables costs £3.50. Most of the desserts have, as the maître d' hôtel said with a thick French accent, "seexteen meellion calories". Coming shortly, believe it or not, is a Maxim's in Peking.

□ **Maxim's de Paris**, Panton Street, SW1 (839 4809). Mon-Fri 12.30-3pm. Mon-Sat 6.30-11.45pm. cc All.

□ Details of the other recommended restaurants can be found in the Good Eating Guide.

GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated restaurant prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

Bubb's

329 Central Markets, Smithfield, EC1 (236 2435). Mon-Sat 12.15-2pm, 6.45-9.30pm.

A real taste of France in a crowded & jovial setting close to the meat market at Smithfield. Must book & be prepared to negotiate an alarmingly small spiral staircase if you eat upstairs. CC None ££

Camden Brasserie

216 Camden High St, NW1 (482 2114). Tues-Sun noon-3pm (Sat, Sun until 3.30pm for brunch), 6.30-11.30pm.

Merits a rave review because of the charcoal grill & the quality of the fresh ingredients. A short menu in informal surroundings. Rib of beef for two recommended. CC None ££

Le Caprice

Arlington House, Arlington St, SW1 (629 2239). Mon-Fri 12.30-2.30pm, Mon-Sat 7pm-midnight, Sun for brunch noon-3pm.

Erté posters, mirrors & potted palms complete the stylish black & white décor. Delicate food prettily presented. CC All ££

Connaught Hotel Restaurant

16 Carlos Place, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat in elegant surround-

ings with fine complicated dishes from Michel Bourdin, helpful hints from the sommelier and serried ranks of waiters anxious to please. CC A £££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Fine linen & décor & elegantly written menu. The food is good & the speciality is a long list of Californian wines. Also a brasserie menu for pre- & post-theatre dining. CC All £££

Green's Champagne Bar

36 Duke St, St James's, SW1 (930 1383). Mon-Fri 11.30am-3pm, 5.30-7.30pm.

Floquet et Fils house champagne goes well with the West Mersea No 1 oysters, smoked salmon, lobsters, crab or quail's eggs. A quick & expensive treat. CC None £££

Interlude de Tabac

7 Bow St, WC2 (379 6473). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The fixed price menu at £16.50 for lunch & £21 for dinner includes half a bottle of wine, a three-course meal, delicious canapés to whet the appetite & *petits fours* with coffee. Beautifully presented light French food. CC All £££

Joe Allen

Exeter St, WC2 (836 0651). Mon-Sat noon-1am, Sun noon until midnight.

A cheapish, fun place to eat, especially late at night. The Caesar salad, ribs, liver & onions, carrot cake & pecan pie are all recommended from the American menu chalked on blackboards in this large, crowded basement. CC None £

Lal Qila

117 Tottenham Ct Rd, W1 (387 4570). Daily noon-3pm, 6-11.30pm.

Excellent Indian food in comfortable surroundings. Not a hint of flocked wallpaper. Strong on tandoori with a wide choice of cocktails, wine & lager. CC All ££

Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-

2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen—but the menu is imaginative & Peter Langan still packs them in despite occasional lapses in service. CC All ££

Last Days of the Raj

22 Drury Lane, WC2 (836 1628). Mon-Sat noon-2.30pm, 6-11.30pm, Sun 6-11.30pm.

This Bangladeshi co-operative deserves its reputation for fine Indian food. Excellent vegetables, delicate spices, sizzling tandooris. CC All ££

Ninety Park Lane

Grosvenor House Hotel, Park Lane, W1 (499 6363). Mon-Fri 12.30-3.30pm, 7.30-11.15pm, Sat 7.30-11.30pm.

Celebrate in great comfort & elegant surroundings with fine French cuisine from the young English chef, Vaughan Archer. Memorable but expensive. CC All £££

Odin's

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. CC None £££

Palookaville

13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30pm-12.15am.

Jazz restaurant & wine bar with a licence until 1.30am. Lots of style, exotic menu. Don't miss kiwi & passion fruit sorbets. CC All ££

Pancho & Leftys

275 Camden High St, Camden Lock, NW1 (485 9607). Tues-Sun noon-3pm, Tues-Sat 5.30pm-midnight, Sun 7pm-midnight.

Guacamole, enchiladas, burritas & frijoles refritos (refried beans) at this cheap, cheerful & authentic Mexican-American diner with *margaritas* & imported Dos Equis & Superior beer. A welcome addition to the Camden Lock eating scene. CC A, AmEx, Bc £

The Red Fort

77 Dean St, W1 (437 2525). Daily noon-3pm, 6-11pm.

Smart décor, seating for 150 & the same high standard of Indian cuisine as at Lal Qila & Last Days of the Raj. Hot buffet lunch on Saturdays & Sundays is good value at £6.95. CC All ££

Savoy River Room

Strand, WC2 (836 4343). Daily 12.30-2.30pm, Sun-Fri 7.30-11.30pm, Sat 6.30-11.30pm.

Hard to beat the smoked salmon, followed by roast beef, at a table with a river view. CC All £££

Taste of India

25 Catherine Street, WC2 (836 2538). Daily noon-2.30pm, 5.30pm-midnight.

Cocktails & tandoori at this superior Indian venue with linen, flowers & chutneys on the table, peach-coloured walls & subdued lighting. Owned by Muhtab Chowdhry, formerly of Last Days of the Raj. CC All ££

The Terrace

Dorchester Hotel, Park Lane, W1 (629 8888). Mon-Sat 6-11.30pm.

The height of luxurious dining created by chef Anton Mosimann & maître d'hôtel Lorenzo Susini. A six-course total surprise menu (£54 for two) if you prefer not to choose for yourself. A long & expensive wine list, sumptuous surroundings, music & a small dance floor. CC All £££

Tiger Lee

251 Old Brompton Rd, SW5 (370 2323). Daily 6-11.30pm.

Chinese sea-food specialities include lobster at £12 a lb. The yam basket & stuffed trout are also highly recommended in this superior Cantonese establishment. CC Am Ex, DC ££

Tourment d'Amour

19 New Row, WC2 (240 5348). Mon-Fri 12.30-2pm, Mon-Sat 6.30-11.30pm.

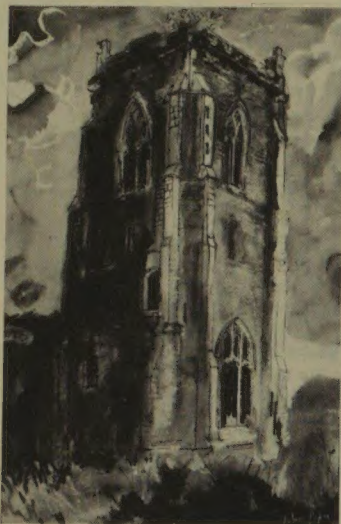
Former Rank Xerox boardroom butlers have made a great success with this attractive restaurant offering classic French, monthly changing, three-course menus. CC All ££



The best things in life are green.

CHARTREUSE

MARLBOROUGH



Wignenhall St. Peter II (detail), 1983, watercolour, mixed media, 19½ x 27 in/49.5 x 68.6 cm.

JOHN PIPER

Romantic Places

25th Nov–14th Jan

Mon-Fri 10-5.30
Sats. 10-12.30

Marlborough Fine Art
6 Albermarle Street
London W1X 3HF
Tel: 01-629 5161
Telex: 266259

Sell Antique Furniture at Bonhams

Contact Tim Sanders
to enter items
in forthcoming sales.

Bonhams
THE AUCTIONEERS AND VALUERS.
MONTPELIER GALLERIES
Montpelier St., London SW7 1HH.
Telephone: 01-584 9161



ST. GODRIC'S COLLEGE

Secretarial Courses
Language Training
Business Studies
Liberal Arts Course
Resident and
Day Students

2 Arkwright Road,
London NW3 6AD
Telephone: 01-435 9831
Telex: 25589

SPORTS CARS FOR HIRE



MORGAN, MGB, JEEP
AND TR7, GOLF G.T.1.

SPORTSHIRE LTD.

Reece Mews, London SW7
01-589 6894/8309



**UNUSUAL GIFTS
FOR XMAS FROM RUSSIA**
Nested dolls – stone carvings
lacquer boxes – toys – shawls
ceramics – porcelain figures – trays
wood carvings – iron sculpture
straw dolls – playing cards
also HANDICRAFTS FROM BULGARIA
For personal shoppers – watches,
radios, vodka, wines, glass, etc.
SEND STAMP FOR GIFTS BY POST CATALOGUE
THE RUSSIAN SHOP
(DEPT W) 278 High Holborn,
London WC1V 7EP
01-405 3538

RUSSIAN SHOP

CONCHESS

The 'Rolls Royce'
of Chess
Computers



- The ultimate gift for all the family
 - Ten levels from beginner to expert
 - Traditional rosewood design
- Send for details, stockists and our special Christmas
Gift Voucher worth up to £15.00
CONTEMPORARY CHESS COMPUTERS (Dept. ILN1)
2-3 Noble Corner (off Upper Sutton Lane)
Gt. West Rd., Hounslow, Middx. TW5 0PA Tel: 01-577 1700

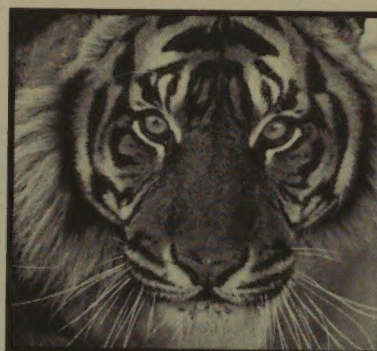
BRIEFING

OUT OF TOWN ANGELA BIRD

FAMILY OUTINGS can prove a problem over the holidays, with many stately homes and amusement parks remaining closed until Easter. However a surprising number can make the boast that they are "open every day but Christmas Day"—usually from about 10am until dusk. Most are wildlife parks where staff have to tend the animals regardless of public holidays. Among those worth a visit are Whipsnade Zoo in Bedfordshire, where wallabies roam free and vast rhinoceroses graze incongruously in English meadows; the Cotswold Wildlife Park at Burford; John Aspinall's zoo parks of Howletts and Port Lympne (with its splendid mansion by Sir Herbert Baker), both in Kent. In Berkshire the long-established Windsor Safari Park offers dolphin shows as well as a drive through the game reserve. Two establishments remain open even on Christmas Day itself: Kilverstone Latin-American Zoo, near Thetford in Norfolk, which includes a stud of miniature Fallabella horses; and Guilsborough Grange, between Rugby and Northampton, whose residents include jungle cats and impassive eagle owls.

□ The caverns at Cheddar and Wookey Hole remain open in Somerset on the same 364-day-a-year basis. In the heart of England, Warwick Castle offers plenty to see, particularly the armoury and a re-creation of a royal weekend party of 1898. Longleat House, near Warminster in Wiltshire, is still on view (though not its safari park), with an exhibition of costumes from the BBC's series *By the Sword Divided*. Beaulieu Abbey in Hampshire has a new exhibition of children's pedal cars within the famous motor museum from December 26 until January 29, and offers a saving of about £1 per person between December 26 and January 8 when the overall admission covers rides on the monorail and the vintage bus.

EVENTS



Wildlife parks & other holiday outings: see introduction.

Dec 3, 7.30pm. **18th-century Concert.** Celia Harper, fortepiano & harpsichord; Eirian James, mezzo-soprano; Philippa Davies, flute; Timothy Mason, baroque cello. Music by Handel, J. C. Bach, Geminiani, Arne & Hook. Blickling Hall, nr Norwich, Norfolk (026 373 3471). £4.

Dec 3, 4, 10am-5pm. **Christmas Craft Market.** Many crafts represented, including Christmas decorations, in the stable block of this large 17th- to 19th-century house. Lamport Hall, nr Northampton. 50p, OAPs & children 25p.

Dec 10, 17, 24, noon-5.30pm. **Grassington Dickensian Christmas.** Shoppers & shopkeepers wear Victorian costume & the village's old cobbled square has hot chestnut & potato sellers, carol singers, mummers & morris men. Dickens's great-grandson, Charles, performs the opening ceremony on Dec 10; torchlight procession on Christmas Eve. Grassington, nr Skipton, N Yorks.

Dec 11, 7.30pm. **Music for the Feast of Christmas,** sung by the Susato Consort of Cambridge & played on instruments of the Middle Ages & Renaissance. Wimpole Hall, nr Royston, Herts. Tickets from Blickling Hall. £3.

Dec 12-Jan 8. **Christmas Circus.** Tamara Coco's circus of human skills—without performing animals. Chessington Zoo, Chessington, Surrey (78 27227). £2.15, children £1.10, includes entry to zoo.

Dec 15-18. **Lincoln Christmas Market.** Barrel organ, cathedral bells, hot chestnuts & German dumplings in the picturesque Bailgate area of the city. Thurs, Fri 6-9.30pm, Sat, Sun noon-9.30pm.

Dec 16, 17, 9am-6pm. **Dog Show.** The Ladies'

Kennel Association's huge event fills three of the NEC's halls, with more than 12,000 dogs on their best behaviour. National Exhibition Centre, Birmingham. £1.50, OAPs & children £1.

Dec 17, 7pm. **Carol concert.** Join in the singing with the cathedral's Oratorio Society. Wells Cathedral, Wells, Somerset.

Dec 17, 18. **Christmas Craft & Gift Fair.** 100 stands of high quality crafts, including clothes, jewelry & toys, in the state rooms of a Palladian mansion not usually open to the public. Wentworth Woodhouse, nr Rotherham, S Yorks. Sat 11am-9pm, Sun until 6pm. £1, children free.

Dec 21-23, 7.30pm. **Carols by Candlelight.** Carols sung by a local choir, interspersed with Christmas readings. Pump Room, Bath, Avon. Tickets £2, & £1.50 from Bath Tourist Centre, Abbey Churchyard, Bath, Avon.

Dec 25. **Christmas Day Swims.** Valiant bathers brave the sea on the south coast: 10am, sea-front opposite Royal Victoria Hotel, Hastings; 11am, Albion Beach, nr Palace Pier, Brighton; E Sussex. Dec 27-Jan 11. **59th International Chess Congress.** Grandmasters compete in the White Rock Pavilion; others in Falaise Hall, Hastings, E Sussex.

Dec 31, 11pm. **Baal Fire Festival.** The "guisers", carrying flaming barrels on their heads, parade in fancy dress to the market place & toss their burdens on to a bonfire. Allendale Town, nr Hexham, Northumberland.

Dec 31, midnight. **Old Father Time.** Thousands of beacons throughout the country are lit to welcome 1984. The biggest is at Manchester's Liverpool Road station, where television's Keith Chegwin starts the evening's events at 8pm. Elsewhere 150 Trusthouse Forte hotels will be organizing their own celebrations. For details of your nearest one, ring Bruno Peek, 730 3400.

ROYALTY

Dec 2. **The Princess of Wales** opens the Wantage Adult Training Centre, Wantage, Oxon.

Dec 7. **The Prince of Wales**, President, the Wildfowl Trust, visits the Washington Waterfowl Park, Newcastle-upon-Tyne.

Dec 7. **The Princess of Wales** visits the Queen Elizabeth II Silver Jubilee Activities Centre, Bursledon, Southampton, Hants.

Dec 20. **The Prince of Wales**, accompanied by the Princess of Wales, Patron of the Malcolm Sargent Cancer Fund for Children, attends a carol concert in aid of the Fund. Free Trade Hall, Manchester.

Severiano Ballesteros takes the rough with the smooth. Just like his Rolex.

It seems odd that the ambition of one of the greatest golfers in the world, is to be a better golfer.

Seve Ballesteros, the youngest-ever winner of the British Open this century; the youngest-ever winner of the American Masters; and winner of countless international tournaments, has time on his side, however.

He thinks of nothing but golf. In every tournament, he thinks of nothing but the course.

And on every course, he thinks of nothing but the hole. "If I lose concentration, I lose the hole."

Since Seve was nine years old, practising clandestine golf strokes after hours on his home Pedrena golf course, sheer mental stamina has driven him to the top.

And enormous physical strength is what drives him out of the rough whenever his swash-buckling approach to the game takes him there.



Before a recent American tournament, he announced that he would try for eagles – two under par – at every hole. When advised that this would mean a lot of sixes and sevens, he replied "Sure . . . but many threes and they are very nice."

It is obviously no coincidence that Seve Ballesteros wears a watch which matches perfectly his precision-like personality and his never-ending quest for superiority. A Rolex Oyster Day-Date. Self-winding with day and date display.

"It's a very strong watch," he says. "Very, very tough. No water or sand can get in at

all. I may have good days and bad days but this watch only has good days. And you know what? Every time I take a swing I'm winding it up.

"It's the perfect watch for me."

The unpredictable Ballesteros. And his entirely predictable Rolex.



ROLEX
of Geneva



Watches of Switzerland Ltd

Nationwide sales and servicing agents for Rolex.
For fully illustrated brochure call in, or write to
"Rolex Divn." at your nearest regional showroom:-

MIDLANDS: 125 New St.
Birmingham B2 4JH;
SOUTHWEST: 6 Westover Rd,
Bournemouth BH1 2BY;
NORTH: 17 King St,
Manchester M2 6AW;
EAST: 15 Market Hill,
Cambridge CB2 3NP.

MID-WEST: 2 Cornmarket St,
Oxford OX1 3EX;
WALES: 12 High St, Cardiff,
CF1 2AX;
W. SCOTLAND: 54 Argyll
Arcade, Glasgow G2 8BG;
E. SCOTLAND: 127a Princes St,
Edinburgh EH2 4AD.



The ROLEX Showroom
5 New Bond St, London W1Y 9PE
Tel: 01-493 2716

LONDON & S.E.:
16 New Bond St, W1Y 9PF;
The Swiss Centre,
Leicester Sq, W1V 4BJ;
279 Regent St, W1R 7PP;
22 Royal Exchange, EC3V 3LP;
1 Old Bond St,
W1X 3TD (Tyne).





*Serve chilled
... as with lobster*

*... at least
twice a day*

TIO PEPE

The Sherry Spaniards drink

GONZALEZ BYASS